LIBRARY of the
OHIO STATE
UNIVERSITY

THE

PROMETHEUS BOUND

OF

ÆSCHYLUS

WITH NOTES AND AN INTRODUCTION

BY

R. H. MATHER
AMHERST COLLEGE

Boston
JOHN ALLYN, PUBLISHER
1883

Copyright, 1883,
BY JOHN ALLYN.

UNIVERSITY PRESS:
JOHN WILSON AND SON, CAMBRIDGE.

ΑΙΣΧΥΛΟΥ

ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΥΠΟΘΕΣΙΣ.

Προμηθέως ἐν Σκυθίᾳ δεδεμένου διὰ τὸ κεκλοφέναι τὸ πῦρ πυνθάνεται Ἰὼ πλανωμένη ὅτι κατ᾽ Αἴγυπτον γενομένη ἐκ τῆς ἐπαφήσεως τοῦ Διὸς τέξεται τὸν Ἔπαφον. Ἑρμῆς δὲ παράγεται ἀπειλῶν αὐτῷ κεραυνωθήσεσθαι, ἐὰν μὴ εἴπῃ τὰ μέλλοντα ἔσεσθαι τῷ Διί. προέλεγε γὰρ ὁ Προμηθεὺς ὡς ἐξωσθήσεται ὁ Ζεὺς τῆς ἀρχῆς ὑπό τινος οἰκείου υἱοῦ. τέλος δὲ βροντῆς γενομένης ἀφανὴς ὁ Προμηθεὺς γίνεται.

Κεῖται δὲ ἡ μυθοποιία ἐν παρεκβάσει παρὰ Σοφοκλεῖ ἐν Κολχίσι, παρὰ δὲ Εὐριπίδῃ ὅλως οὐ κεῖται. ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Σκυθίᾳ ἐπὶ τὸ Καυκάσιον ὄρος· ὁ δὲ χορὸς συνέστηκεν ἐξ Ὠκεανίδων νυμφῶν. τὸ δὲ κεφάλαιον αὐτοῦ ἐστι Προμηθέως δέσις.

Ἰστέον δὲ ὅτι οὐ κατὰ τὸν κοινὸν λόγον ἐν Καυκάσῳ φησὶ δεδέσθαι τὸν Προμηθέα, ἀλλὰ πρὸς τοῖς Εὐρωπαίοις μέρεσι τοῦ Ὠκεανοῦ, ὡς ἀπὸ τῶν πρὸς τὴν Ἰὼ λεγομένων ἔξεστι συμβαλεῖν.

PREFACE.

THIS book has been prepared for learners. The wants of the student, who often begins the study of the Greek drama with this play, have determined the kind of assistance furnished both in the Introduction and the Notes. This is the reason for the insertion of that part of the Introduction treating of the representation of Greek plays, for the numerous references to the Grammar scattered through the Notes, and for various other explanations not required by the mature scholar.

In the interpretation of the text there is no claim to originality. Brevity and conciseness of rendering have been chiefly sought. The best editions have been used and freely followed, care being taken to give due credit where the language used or view adopted is that of any single editor. As the lexicon is peculiarly rich in its quotations from this play, the student is often referred there for the proper meaning. Very few examples from other authors have been used, the play being chiefly illustrated from itself.

The text adopted is mainly that of Dindorf. Deviations from this have been noted where they occur, and in disputed passages the views of leading editors have been presented.

By an arrangement of the publisher, and with my cordial approval, the Metrical Scheme has been prepared by Professor A. W. GOULD, of Olivet College, who has also arranged the lyrical parts of the Greek text. Obligation is also gratefully acknowledged to Mr. L. H. ELWELL, Instructor in Greek in this College, for assistance in examining the proofs of the Notes.

Corrections or suggestions from any one using the book will be gratefully appreciated.

R. H. M.

AMHERST COLLEGE,
August, 1883.

INTRODUCTION.

I. AESCHYLUS.

THE facts known to us of the life of Aeschylus[1] are few, and what we have are so interwoven with fables that it is well-nigh impossible wholly to unravel them. Then, too, some of these stories are so plausible and charming that it is not pleasant to separate them from their surroundings and subject them to too rigid criticism. We prefer to enjoy them as we find them, even though we may not believe them to be true. He was born at Eleusis, a deme of Attica, about twelve miles from Athens. The town was built over a height, close to the sea, opposite the island of Salamis, and was consecrated to the sacred Eleusinian mysteries. His father, Euphorion, was a Eu-

[1] The leading authorities for the life of Aeschylus are the Parian Chronicle, the *Βίος Αἰσχύλου*, prefixed to the Medicean MSS., the Frogs of Aristophanes, Suidas' Lexicon, and stray allusions of Athenaeus and other writers. Where no special reference is given, the *Βίος Αἰσχύλου* is the authority.

The name *Αἰσχύλος* is a diminutive of *αἰσχρός*, and thus means an ill-favored child. This would seem to imply some physical deformity, or perhaps it refers to that harshness of temper to which he was subject.

patrid, one of those noble old families of Attica who were proud of their birth and exclusive in their taste, and was perhaps connected, as a priest, with the worship of Demeter; and to these moulding influences we can trace the aristocratic spirit and profound religious character of the poet. The education of Aeschylus was unquestionably as complete as the age furnished, and though more old fashioned than the rhetorical and dialectic training which were the admiration of a later age, it ably prepared him for his work. What that education was we are vividly told by Aristophanes;[1] and, while somewhat severe, the kind of men it made and the work they did attest its worth. Bodily vigor, mental purity, manliness, reverence for age, and patriotism, were most earnestly taught, and for the best results they are essential still. After he had passed the rudimentary stage, the great source of his literary inspiration he found in the poems of Homer. These he studied, enjoyed, and absorbed so thoroughly as to declare that his tragedies were only "slices from the great banquet of Homer."[2] He began to write early, for Pausanias[3] says that when a boy asleep in a vineyard Dionysus appeared to him and told him to devote himself to tragedy. At the age of twenty-five he competed with Choerilus and Pratinas, but unsuccessfully. In 490 B. C., at the age of thirty-five, he fought with such bravery and success at Marathon that his deeds were commemorated in a descriptive painting in the theatre at Athens.[4] At Salamis and Artemisium[5] he was also prominent, but evidently regarded his connection with these engagements

[1] Clouds, 923–993.
[2] Athenaeus, x. p. 488 f.
[3] Paus. 1, 21, 2.
[4] Paus. 1, 21, 1.
[5] Paus. 1, 14, 4.

as less praiseworthy; for in the epitaph which he composed for his own tomb he referred only to his prowess at Marathon. He reached ripe manhood before securing the distinction of a tragic victory, which was first gained in 485 B. C., at the age of forty. He was nearly fifty before the earliest of his extant plays, the Persae, was given; for it was in 476 B. C. that he gained the prize with the trilogy of which this was one part. His success as a tragic writer was chiefly gained in the sixteen years between 484 and 470 B. C.,[1] and during this period he won thirteen victories. Seventy plays of his seem to have been known to the ancients; and probably this number embraces only the tragedies, and does not include the satyric dramas, of which there were several.[2] The titles to seventy-eight plays are known, of which more than sixty seem genuine,[3] and Suidas makes the number ninety. It was his habit at each contest to bring forward three tragedies, followed, usually, by a satyric drama, also of his composition. In this he undoubtedly conformed to a custom which had grown up with the earlier poets. He took a step beyond them, however, in that his three tragedies formed a connected story, rising in interest as the plot developed; thus giving greater power to the production, and enhancing its dramatic effect upon those who heard it. That all his plays were cast in the form

[1] Bode, Geschichte der Hellen. Dichtkunst.

[2] Miller (Hist. Gr. Lit. vol. i. p. 422) thinks that the passage at the end of the *βίος Αἰσχύλου* should be written; *ἐποίησε δράματα ἑβδομήκοντα καὶ ἐπὶ τούτοις σατυρικὰ ἀμφίβολα πέντε, he wrote seventy dramas, also in addition to these satyric plays, five* (are ascribed to him) *on doubtful authority.*

[3] Mahaffy, Gr. Lit. vol. i. p. 249.

of the trilogy is hardly probable; but that this was a favorite method is well attested.

The year 468 B. C. was a marked date in the life of Aeschylus; for he was defeated by his young rival, Sophocles, and, according to Plutarch, corroborated by the βίος Αἰσχύλου, his chagrin was so great that he retired to the court of Hiero, King of Syracuse, where he died. Others have stated that his retirement was owing to his defeat by Simonides in a competitive elegy over those who were slain at Marathon. Of his visit to the court of Hiero there can be no doubt; but it was not his first or his last journey thither, and neither of the above reasons for his abandonment of Athens seems conclusive. It is more probable that the change he saw going on in the principles and life of the Athenians, and the waning popularity of his own political views, were the efficient causes of his withdrawal. Aeschylus was an aristocrat and a conservative, who had struggled side by side with the great leaders in the Persian wars; and he may have so revolted from the broad democracy of Cimon, connected as it was with the curtailment of the powers of the Areopagus, that the flattering invitation of the Sicilian tyrant was a restful boon. Aeschylus lacked the popular qualities of the younger dramatist, was too stern in his theology, too mythological in his cast of mind, too obscure in his diction, and too unsympathetic in his life, to please the multitude in happy, prosperous Athens. While in Sicily, either on this occasion or before, he composed his play called the Aetnaeans, in honor of the founding by Hiero of the city of Aetna on the site of the earlier Catana, at the foot of the great volcano. The influence of his life here is also shown in the statement of

Athenaeus,[1] that in other plays occurred Sicilian expressions not understood by the Athenians; and his powerful and vivid description of the Typhon in the present play[2] may be due to the same reason. In 458 B. C. we find him again at Athens when his great trilogy of the Oresteia was given; but soon after he returned to Gela, in Sicily, where he died in 456 B. C. Two reasons have been assigned for his final abandonment of his native city, both sufficiently plausible to be worthy of credence. One was the failure of the Oresteia to win the success which he felt it deserved. As a poem it must have received great admiration, for it is a matchless production; but its political teachings were too conservative for the leaders of the imperial republic, the sermon was too late for the age to which it was preached. In the Eumenides, the last play of the trilogy, Aeschylus exalts the time-honored aristocratic court of the Areopagus, and in so pointed a way as certainly must have offended the great majority of his hearers, who were glad that the boulé and the ecclesia had taken the place of the higher tribunal. In this same play, too, he introduced a chorus of Furies into the theatre; and this not only roused religious prejudices, but produced positive alarm among many of the spectators. The other reason, alluded to by several writers,[3] was that the charge of impiety was brought against him for revealing the sacred mysteries of Demeter, and that, as he was about to be convicted and stoned, his brother, Aminias, who had lost his hand at Salamis, held up the mutilated arm, and with this pleaded so eloquently

[1] Athenaeus, ix. p. 402 b.
[2] vv. 354–372.
[3] Aristotle, Ethics, III, 1.

that Aeschylus was acquitted. The people of Gela honored him with a public funeral, erected a splendid monument to his memory, and paid him the highest honor. On his tomb they inscribed an epitaph,[1] said to have been written by himself, in which, as we stated above, he made no mention of his poetry, but only of his military prowess. The Athenians, after his death, were quick to acknowledge his great worth, and conferred upon his memory the unusual compliment of decreeing that whoever would bring out one of his plays — the Greek dramas were rarely repeated — should be provided with a chorus at the expense of the State.[2] Aristophanes[3] makes Aeschylus say that the great evidence of his superiority is that his poetry has not died with him, and we know that, after his death, his plays were often repeated. His son, Euphorion (Suidas), gained the prize four times with dramas of his father that had been bequeathed to him, but had never been exhibited, and Philocles, a nephew of Aeschylus, is said to have gained the victory over the Oedipus Rex of Sophocles with a tragedy of his uncle.

[1] We give the epitaph from the *Βίος Αἰσχύλου* : —

Αἰσχύλον Εὐφορίωνος τόδε κεύθει
μνῆμα καταφθίμενον πυροφόροιο Γέλας
ἀλκὴν δ' εὐδόκιμον Μαραθώνιον ἄλσος ἂν εἴποι
καὶ βαθυχαιτήεις Μῆδος ἐπιστάμενος.

This tomb the dust of Aeschylus doth hide,
Euphorion's son and fruitful Gela's pride;
How tried his valor Marathon may tell
And long-haired Medes who knew it all too well.

PLUMPTRE.

[2] Achar. 10 and *Βίος Αἰσχύλου.*

[3] Frogs, 868.

The improvements which Aeschylus introduced in the composition and representation of dramas were so varied and important that, like Homer in epic poetry and Herodotus in history, he was called the father of tragedy.[1] He found it rude and unformed: he left it mature and quite complete. Hitherto there had been but one actor who, to rest the chorus, carried on a sort of dialogue with the Coryphaeus between the choral songs. Aeschylus added a second actor,[2] thus completing the dialogue and, as a natural consequence, limiting the choral parts by making them secondary in the play. He was careful to keep his dialogue symmetrical by always having the parts of the two speakers perfectly balanced: but the effect is not artificial stiffness of style; rather it gives the dignity befitting his heroic character; you recognize that, like Homer, he always wrote in the grand manner. So many people desired to witness the plays that he adapted the exhibition to the size of the audience by inventing the thick solid buskin, the masks, the speaking tube for a mouthpiece, painted scenery, different kinds of stage machinery; in fact nearly everything that we find in a perfected Greek play. He made the rude chorus quiet and refined; and in place of their boisterous, extempore effusions, taught them regular dances and wonderful poetry. By putting them in the orchestra, between the actors and the audience, they could with equal ease address either, or be the outlet for the feelings of each as the play progressed; and, by their evolutions about the altar, they always reminded the audience that it was a

[1] Philostr. Vit. Apoll. vi. 11.

[2] Arist. Poet. 4, 16.

religious festival. So much did he enter into details that he invented many of the figures of the choral dances, and such was his skill in this that a chorister, named Telestes, (Athen. l. c.) by dance alone expressed intelligently to the spectators certain parts of the plot of the Seven against Thebes. The unwritten law, so long potent at Athens, of never presenting to an audience any deed of cruelty or crime is said to have been introduced by Aeschylus. His last and greatest improvement was the trilogy, referred to above (p. xi), which gave greater range to his genius in the development of the truths to be enforced than was possible in any single play.

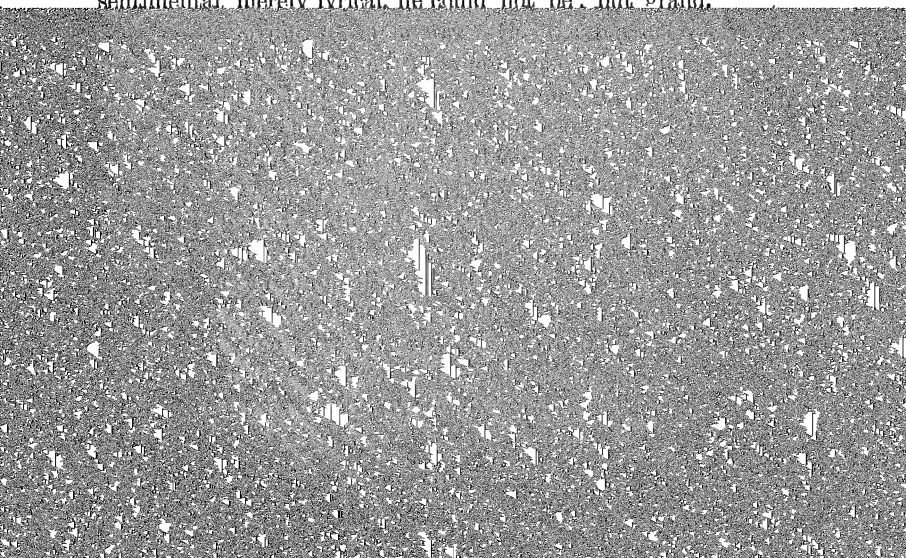
Aristophanes, who was a great admirer of Aeschylus, in his play of the Frogs has given an exaggerated but at the same time vivid description of his mental traits and the characteristics of his style. He speaks of him as a man of "fierce temper," a "high thunderer" (l. 814), as "fierce as a bull" (l. 804) in his contempt of the glib-tongued, subtle rhetoric of Euripides. He permits the latter to criticise him for using "horse-crested words" (l. 818), "bold riveted phrases" (l. 824), and again to accuse him of using words (l. 924) "as huge as bulls," with "brows and crests, hideous to behold, unknown to the gods," and to say of his art that it "swells with braggart words and ponderous phrases." Stripped of the hyperbole of comedy, every careful student of Aeschylus will admit its truth. He was a man of proud and passionate nature; a Eupatrid by birth, and believing in his superiority; a conservative in politics, and ultra old school in his theology; trained as a soldier, and successful in every battle; and withal gifted with so grand an intellect that he ranks with those who have been the great intel-

lectual forces of the world. When such a mind writes poetry, the massive and grand, the ideal which touches the superhuman, must be the result. His style is bold, striking, often in its vehemence and virile vigor verging on the turgid and the uncouth, interspersed, too, with passages of such sweetness and pathos as to show that he was also a master of lyric song. He was pre-eminently a theological poet who appreciated the high mission of the drama as the educator and elevator of his people, before whom he discussed the grandest and most profound problems of existence and destiny. Life was with him an earnest, almost terrible thing, and all through his plays he seems struggling to fathom its meaning. Sin, its entailment, its punishment, and its remedy; the goodness and, more still, the wrath of the gods: these were the problems that he was always wrestling with. We are constantly amazed at the depth of his insight, at the power with which he seized and held on to the greatest truths without the aid of revelation; and his grasp is so firm that though he is obliged to coin compounds strong enough to express his meaning, yet you always feel that his thought reaches out beyond the utterance that he gave to it. He was evidently almost a monotheist in his creed, believing in a deity superior to the polytheistic circle worshipped by his countrymen. Sometimes he calls this being Zeus, sometimes Fate, sometimes Destiny. He could have said with Zophar:[1] "Canst thou by searching find out God? canst thou find out the Almighty unto perfection? It is high as heaven; what canst thou do? deeper than hell; what canst thou know? The measure thereof is longer than the earth and broader than the sea." Aes-

[1] Job xi. 7–9.

chylus makes man a little thing in comparison with the gods, points out with great plainness the necessity for faithful obedience and the folly and impotence of rebellion. He was undoubtedly deeply grateful to God for his goodness in delivering his nation from the Persians, and longed to impress on them the necessity for a pure faith and complete devotion. He saw the growing tendency among the people to materialism and sensuous living; knew that pride in their success and prosperity might lead to effeminacy, corruption, and decay; and he raised his strong voice to hold them to the virtues which had made them so noble, because he knew that the abandonment of these would sooner or later wreck the nation's life.

Aeschylus was a great poet, but he was a greater man. With the grasp of a Titan he seized some of the grandest problems offered to man, and without a true God or a Savior gave them a solution full of both. Easy-flowing, sentimental, merely lyrical, he could not be; but grand,



II. PROMETHEUS BOUND.

The exact date of the production of the Prometheus it is impossible to fix; but from the reference (l. 367) to the eruption of Mt. Aetna, which occurred in 479 B. C., it is probable that it was written soon after that event.

Πρόλογος, ll. 1–127.

A desolate mountain crag, cleft by a deep gully, fills up the centre of the stage. Two ugly demons of gigantic size, Kratos and Bia, accompanied by Hephaestus, proceed to chain Prometheus to the rock, — Hephaestus unwillingly, the others with exultation. Hephaestus describes very movingly the impending sufferings of Prometheus, tells him how loth he is to rivet the fetters, but that he must do it through fear of the consequences should he disobey; Kratos is the only one of the demons who speaks, and he harshly chides the reluctant Hephaestus, and taunts the suffering prisoner. Meanwhile, the clanking of the chains, the strokes of the heavy hammer, the riveting of the fetters, are all plainly before the auditors, and as soon as the work is complete the executioners hurry away, Kratos turning to fling his last scoffing words at the victim because of his helplessness. His sufferings and their taunts cannot wring from Prometheus a word. Not till he is alone does he deign to tell his wrongs; and, in sublimity and pathos, his appeal to the powers of Nature to witness his sufferings, and to himself to bear them patiently because of the magnitude of his benefactions and the injustice of his punishment, "is among the great things in the world's poetry."[1] The rustling of wings makes him aware

[1] Mahaffy, Hist. Greek Lit. vol. i. p. 259.

that he is not alone, and he summons the approaching beings to bear witness to his chains and his tortures.

Πάροδος, ll. 128–197.

The Chorus of ocean-nymphs now draw near, and express the deepest sympathy with Prometheus. They tell him that the sound of Hephaestus' hammer reached their home in the deep sea caves, and that their curiosity and anxiety over his fate made them hurry to the spot. They assure him in the strongest terms of their tearful sympathy, but remind him that Zeus is stern and inexorable, and plainly imply that he can never obtain relief save through complete submission to him. Their maidenly modesty, their womanly sympathies, their reverence and their fear, are finely portrayed; and serve by contrast to heighten the unflinching firmness and heroic endurance of the suffering Titan. In the course of the dialogue he says that though he is in chains Zeus will at some time in the future be obliged to release him in order to save his throne; but the only effect is to increase the amazement of the Chorus at the boldness of his words.

First Ἐπεισόδιον, ll. 193–396.

At the urgent request of the Chorus, Prometheus explains to them his past and present relations to Zeus. He claims that by his efficient aid the Titans were conquered, Cronus dethroned, and Zeus raised to supreme power; and that, because he would not allow the new monarch to destroy the human race and create a new one, his reward is torture and chains. The nymphs admit that the treatment is cruel, but remind him that he has sinned in disobeying the supreme god, and gently urge him to seek a

reconciliation. He quietly parries the advice, and at the same time courteously invites them to descend to the earth and hear the complete story of his experience.

At this point Oceanus is introduced to emphasize the good advice the nymphs, his daughters, have gently offered to the sufferer. Oceanus is a deity of the older order, and yet, since the younger Zeus has gained the throne, he finds it compatible with his dignity and on the whole quite agreeable to become reconciled to the new monarch. Unable to appreciate the motives of Prometheus, he regards his resistance to Zeus as lawless rebellion, and gives him plenty of common-place advice about self-knowledge, about calmness of thought and mildness of speech; tells him how foolish is his resistance, and finally offers to go himself and make the effort to secure his release. Prometheus, annoyed at the urgency of one who cannot comprehend him, quietly but firmly refuses the proffered aid; and, when Oceanus persists that he will beg Zeus to release him, Prometheus reminds him that it is dangerous, and that, as he values his own safety, he must not attempt it. Oceanus is ready to give but not to receive advice, and, though anxious to sympathize and aid, is annoyed at the stubbornness of Prometheus, so that they part with tempers mutually somewhat ruffled by the interview.

First **Στάσιμον**, ll. 397–435.

The Chorus, who during the interview between Oceanus and Prometheus have remained silent, now chant a brief ode in which they speak of the severity of Zeus' rule, and proclaim themselves, in common with the people of every land, as having the deepest sympathy with Prometheus.

Second Ἐπεισόδιον, ll. 436–525.

Prometheus describes at length the great services he rendered to man, — that, finding him in a condition hardly above the brutes, he added to his powers, developed his resources, and taught him the useful arts; that even the knowledge of medicine and divination was derived from him; and finally he states, as his crowning benefaction, that he taught him the use of fire. To the remark of the Chorus that these great services must ultimately lead to his release, he replies that it will be done through Necessity, to which even Zeus must yield. When asked in what way this will be accomplished, he answers that he must not say; for it is only by refusing to divulge this secret that he can ever hope to escape.

Second Στάσιμον, ll. 526–560.

In this beautiful ode, the Chorus pray most fervently that they may never in word or act offend the gods, but that confident hopes and bright joys may be their sweet allotment in life. Then they contrast this with the condition of Prometheus, — his punishment so sad, his future so hopeless, — and gently remind him that more love for God and less regard for man would have been a wiser course, and would have secured to him a continuance of that happiness which they witnessed when, at his nuptials with their sister Hermione, they joined in the marriage hymn.

Third Ἐπεισόδιον, ll. 561–886.

This gives us the episode of Io, the poor persecuted priestess of Argos, who was changed by Hera, because of jealousy, into a heifer and pursued by a tormentor in the form of a hornet. Flying from land to land to escape her

persecutor, she reaches this desolate spot and meets Prometheus. He calls her by name, tells her who he is, and shows her that he is acquainted with her story. She implores him to unfold to her her future, and he is about to do so when the Chorus break in with the request that they might first be told of her experience hitherto. This enables the poet to present a recital from Io of her wrongs, which she does, at some length. She describes the nightly visions that revealed to her the love of Zeus, followed by her banishment from home in obedience to the oracle; her transformation into her present repulsive form, and her wanderings from land to land. Prometheus then, at the request of the Chorus, traces out her long and devious future course over land and sea, and tells her that at last at Canopus, a city at the mouth of the Nile, Zeus will restore her her reason and give her rest. Here she shall bear a son Epaphus, from whom, in the thirteenth generation, through the royal line of Danaüs in Argos, a mighty bowman shall be descended who shall free Prometheus. The name of this deliverer is not given, but we know that it refers to Heracles. This gives us the connection of Io with the plot, and makes her introduction into the play both natural and highly dramatic.

Third **Στάσιμον**, ll. 887–906.

The Chorus in this brief but beautiful ode, while sympathizing most keenly with Io, pray earnestly that no ambitious or unequal nuptials with the gods may tempt them from their humble, happy lot.

Ἔξοδος, ll. 907–1094.

Prometheus declares that though Zeus is so proud and secure, he will lose his power through a marriage that he

is preparing to make, and that he alone can save him from ruin. He mocks at Zeus' thunderbolts as of no avail when the day of his calamity shall come, and in the most defiant way bids him work his will, as his ultimate fall is assured.

Hermes appears and gives to Prometheus the command of Zeus that he reveal the secret about which he has boasted so loudly, but the sufferer flatly refuses. He scorns the "runner" of the gods, tells him that there is no created power that can compel him to yield, bids Zeus put into execution any or all of his threats, and scorns the thought that all the artillery of heaven can do aught but shatter itself against his will. Hermes retires, the Chorus persist in sharing the fate of Prometheus, and with the breaking up of elements the play closes, and the actors pass out of sight.

The Prometheus Bound is one of the greatest productions of Aeschylus, and illustrates most strikingly the boldness and sublimity of his genius. The plot is very simple, and, as the hero during the whole exhibition is in full view of the audience, and chained to a rock, there is little room for action; but the poet has more than compensated for this by the wild grandeur of the scenery, the character of the sufferer, and the mystery, which is only partially revealed, of the play itself. It commences on an elevation that is startling, and continues without break or diminution to the close. The personages are gods, and they deport themselves throughout with a power and dignity becoming their position. There is no change of scenery, no abatement of the inexorable severity of Zeus or the agony of the victim; and still, by the inherent power of the play, you are borne on swiftly from one giddy

elevation to another, till finally the tempest and the earthquake become part of the action, and Prometheus passes from sight amid such a whirlwind of forces and passions as makes a dramatic finale never surpassed in literature.

Aeschylus is uniformly quite indifferent in the composition of his plots, but in this tragedy he has given striking proof of his genius for construction in his introduction of Io. At first thought she seems extraneous to the subject; but a little reflection shows how admirably adapted she was to heighten the effect of the play. She is the poor, helpless victim of the love of Zeus; wearied and worried almost to disruption by the stings of the hornet; having no wish or will, but ready to submit to anything for rest; physically free, but mentally bound; offering no resistance, only crying out in her agony to be spared. Prometheus is bound to this rock with adamantine chains; destined to remain there for ages unless it be riven by the thunderbolt and he buried beneath the earth; and yet, with all his present torments and his hopeless future, his spirit, the *man*, is the freest and most self-reliant in the whole realm of Zeus; nothing the monarch can threaten or do can daunt or overawe him; he will defy him to the last, and laugh at his impotent coercions. Effects are greatly heightened by contrasts, and Aeschylus has here used this principle so skilfully as to reap from it the largest advantage. De Quincey[1] says of the characters Max and Thekla in Schiller's trilogy of Wallenstein that their "position" in the play "is the finest instance of what, in a critical sense, is called *relief*, that literature offers;" but the essayist must, for the moment, have forgotten his Greek,

[1] Essay on Schiller, p. 283.

for the part of Io here is more effective than anything that the play above mentioned affords.

The purpose of the poet and the precise lessons he would teach in the Prometheus are questions which scholars have never been able fully to solve. The myth is first given by Hesiod;[1] but Aeschylus has here separated it from its absurd appendages, and given it a new dignity and power.[2] "There is certainly no other play of his which has produced a greater impression upon the world, and few remnants of Greek literature are to be compared to it in its eternal freshness and its eternal mystery." Schlegel says:[3] "The other productions of the Greek tragedians are so many tragedies; but this I might say is Tragedy herself; her purest spirit revealed with all the annihilating and overpowering force of its first and as yet unmitigated austerity." It would be difficult to conceive of a grander delineation of the power of character than we have here in Prometheus. He stands forth as the great benefactor of man in opposition to a tyrannical god. At the opening of the play (l. 17) Hephaestus shows that Zeus demands unquestioning obedience to all his commands, no matter how cruel or severe, and this is maintained to the close. It is the old problem of divine sovereignty and free will dramatized, and from beginning to end these two great principles stand in direct and apparently hopeless opposition. The benefactions of Prometheus to man have been infinite, and, though his sufferings may be infinite, he will never admit his guilt; and even when the crash of the elements tears him from the crag,

[1] Theog. 507 ff.; W. & D. 37 ff.
[2] Mahaffy, Greek Lit. vol. i. p. 258.
[3] Lectures on Dramatic Lit. p. 93.

ringing words of defiance pierce the ears of the audi-
s as he sinks out of sight.

The great difficulty in comprehending the Prometheus
ses from the hard lines in which Aeschylus has drawn
character of Zeus. It shocks our sensibilities that the
eeks should have had so low a conception of their su-
me god, and especially that it should be given us by
pious poet-priest of Eleusis. The solution of this dif-
ulty is obtained if we understand that this play is one
a trilogy. It was followed by the Prometheus Un-
and, and was perhaps preceded by Prometheus the Fire
inger; and taken together the character of Zeus as an
-wise, just, and beneficent Father of all must have been
arly portrayed. Any other treatment would have been
ompatible with the religious character of Aeschylus or
the Athenian audience who heard the trilogy. A few
tached fragments of this last play have been preserved,
d unquestionably it showed that a complete reconcilia-
n was effected between Zeus and Prometheus. Hera-
s, the descendant of Io, delivers Prometheus by killing
s tormentor, the vulture; the chorus of Titans released
m Tartarus testify to the clemency of Zeus; and Chei-
n, whom Heracles has unintentionally wounded, to gain
lief from his pain gives up his immortality and willingly
es to atone for the guilt of Prometheus. The power
d wisdom of Zeus are thus acknowledged, the majesty
law is vindicated, and the defiant rebel becomes a sub-
issive subject. Thus Schlegel aptly makes the "triumph
subjection"[1] the leading thought of the play.

Incidentally, several old and important traditions con-

[1] Dramatic Lit. p. 94.

cerning the early life of man are embodied in this drama. The reference (l. 110) to the time when mankind had no knowledge of fire; when (l. 453) they dwelt in caves, and (l. 445 ff.) in their mental weakness were but little above the brutes, reminds one forcibly of certain ideas strongly held of the condition of their primitive existence upon our globe. In fact, the whole account of Prometheus of the state in which he found man and in which he left him is very suggestive of and quite in harmony with many things connected with the modern theory of the development of the race. Thus the statement of Prometheus that Zeus had resolved to destroy the human race and create a new and better one recalls the scriptural account of the deluge; while the utterance of Hermes that the Titan must suffer forever unless a substitute should appear — verified, as it was, in the Prometheus Unbound by Cheiron's taking his place — shows that the Greeks had some idea of a vicarious atonement to satisfy the claims of the law against the transgressor.

But, after all, the most prominent seed thought is the inability of man to develop himself. Through his benefactor he learns the use of fire, acquires memory, becomes acquainted with the useful arts, is taught the courses of the stars, the preservation of his own life, and his relation to the gods. All these were gifts,— gifts which came to him from a higher being, and were bestowed because of his love for man and his yearning to help him. No undeveloped man could evolve from himself such power and knowledge as is here claimed to have been given him. What savage, for example, would ever, unaided, discover and employ fire? Unless instructed in its use, the mere sight of it would cause the most abject terror; he would

flee from it as all lower creatures do. It is Prometheus, the embodied *forethought*, who puts man in possession of these gifts, teaches him their use, and through them lifts him to a higher plane. This keenness of vision on the part of Aeschylus in recognizing a power outside of man as necessary to his development is as admirable as it is complete.

III. THE REPRESENTATION OF GREEK PLAYS.

In studying Greek plays[1] and their representation it is essential that we be in perfect accord with the age and place where they were given. Our whole civilization, social, political, and religious, is so different from that of the Greeks that to look at their productions with modern eyes causes a distortion in the object which no desire for impartiality can correct. Attica, where the drama bore such rich and permanent fruit, is not larger than a modern county, while our nationality stretches to both oceans and takes in every zone. Ours is a civilization of vastness, of unlimited extension, while to the Athenian everything outside of Attica was unworthy of his love. Through steam, electricity, and printing we become intimate with every land and are put into instantaneous communication with the thoughts of every people: the Attic stayed at home and developed his greatness from himself. Our religion is a pure, spiritual monotheism; that of Greece was a wide-extended polytheism. We

[1] It is taken for granted that every student will have studied the origin of the Greek drama, the growth of the chorus and dialogue, and the time and place of the development of the complete play out of these two essential elements.

worship the unseen, eternal Jehovah: the Greeks deified nature and worshipped man.

And equally striking are the contrasts when we come to dramas and their representation. A Greek tragedy was written to enforce a moral lesson; it was an ethical sermon founded on some old mythological story familiar to all: in the play of to-day the moral lesson is quite subordinate to the effort to rivet the attention by dramatic power, and the story and the plot may originate with the author. Greek tragedy was ideal, and but slightly connected with ordinary life, while modern tragedy is a realistic picture of human passions and emotions. Modern theatres are used throughout the whole year, are artificially lighted, and will seat from three to five thousand; that at Athens limited its principal exhibitions to a short period in the spring, was open to the sky, and held not far from thirty thousand auditors. With us the same play is repeated sometimes for hundreds of nights, the performance on each occasion being limited to two or three hours: in Athens the best dramas were rarely repeated, and never save at long intervals; but during the season for dramatic exhibitions the whole day was occupied in listening successively to different plays. People at the present day go to the theatre for entertainment: the Greek went for worship; the altar of his god occupied the most conspicuous spot in the building, and around it a highly trained chorus performed their evolutions and chanted their odes in his honor. With us the acting is a close imitation of the personality of the characters represented; costume, attitude, gesture, play of feature and tone of voice, all conspiring to perfect the illusion: while at Athens, owing to the great size of

of the stage, and a tangent drawn parallel to this the back of the stage or front of the scene. The whole of this area of the circle, except the segment cut off by the stage, was called the orchestra; and around this more than semicircle the seats rose in as many tiers as might be required for the spectators, and this audience portion was called the *θέατρον*. These circular rows of seats were separated at intervals by broad aisles (A) for the convenience of the audience, and these were called *διαζώματα*, praecinctiones. The different sections of seats were intersected by staircases leading from the lowest to the highest row of seats, and in the lowest section these were placed at the angles which the inscribed squares made with the circumference of the orchestral circle. Thus the different sections of seats were divided into cones, and were named by the Greeks *κερκίδες*, Latin cunei (B, B). Aristophanes,[1] seems to imply that there were eleven tiers of seats between the *διαζώματα*, the diazoma itself being the twelfth. The whole audience amphitheatre around the orchestra was sometimes called *κοῖλον*, Latin cavea, because the architect often took advantage of a natural hollow in constructing the building. Back of the highest row of seats, and running entirely around the *κοῖλον*, was a handsome columned portico, where friends could lounge and chat between the plays, and to which the audience could retire for shelter in case of rain.

It will readily be apparent that in such a vast amphitheatre there would be a great choice in the seats. In the Dionysiac theatre at Athens the lowest row of seats, called *προεδρία*, consisted of thrones, sixty-seven in num-

[1] Knights, 546.

ber, made of solid blocks of marble, and each provided with a comfortable back and furnished with cushions and carpets. Fifty of these thrones still remain in position with the inscriptions on them showing to whom they were assigned. They seem in no case to have belonged to individuals, but to have been occupied successively by those who filled the leading priestly offices: as the priest of Dionysus; the priests of the Eleusinian mysteries, of Poseidon, Erectheus, of Zeus, Athene, Apollo, and other deities; the interpreters of the Delphic oracle; the representatives of certain ancient priestly families, and others whose sacred functions would naturally give them a certain prominence in these religious festivals. The archons and other leading magistrates were also given places of honor in the κοῖλον. Women were admitted to the exhibitions of the tragedies, and certain κερκίδες were especially assigned to them. Scattered over the rest of the great amphitheatre were the citizens and strangers, from the wealthy burgher to the poorest laborer. No one was too poor to be present; for the admission fee of two obols, by an edict of Pericles, was paid by the state for any one who applied for it, provided his name was enrolled in the list of citizens. So many persons availed themselves of this privilege that in time it cost Athens from twenty-five to thirty talents annually; and though so onerous a tax, it was so popular that even when it took the last obol from the public treasury, the people passed a law making it a capital offence to propose its repeal.

Ὀρχήστρα. This, as has been stated above, was the circular space (C) bounded by the θέατρον. It corresponded to the parquette in a modern playhouse; but in the Greek theatre was never assigned to the audience,

but was always occupied by the chorus. This was because the chorus was the original element of the drama, out of which it grew and from which it never grew away. Hence it occupied the centre of the building, as it was the centre of the dramatic exhibition. Hence, too, in the centre of the orchestra stood the *θυμέλη*, (*a*) or altar of Bacchus, signifying that the audience had gathered for worship; and the chorus, as they moved about the altar and chanted the grand odes, represented the spectators in their acts of devotion. This thymele was of square form, raised as high as the stage, and could be employed to represent anything that the solemn scenes of the play might require, as a tomb or altar.

Προσκήνιον. This was a long, narrow platform (D, D) between the *σκηνή* and the *ὀρχήστρα*, and extending the whole length of the former. Its width was fixed by the space between the side of the inscribed square and the tangent drawn parallel to it, and its length, as given by Vitruvius, was twice that of the inscribed square, but may have varied in different theatres. It was very long and narrow, merely a speaking place where the actors appeared and performed their parts. A particular spot in the centre was raised and was used in the most important recitative passages. This was called *λογεῖον*, Lat. pulpitum. The proscenium had no such depth as we find in the stage of a modern theatre, and hence offered very limited opportunities for scenic effects. At a later period, when the drama had lost its old dignity and simplicity, and a greater number of actors were required for the more complicated plots, the stage was extended over half the orchestra, as far as the thymele.

Σκηνή. This word means *tent*, and refers primarily to

the king's tent or the abode of the leading character. In the theatre it was a substantial structure which formed the background (E) of the stage. It was lofty, was built of massive stone, and represented the front of a palace or temple. It consisted usually of two stories, the upper one provided with a series of projections which could be connected together by a flooring of planks, so as to form a continuous balcony for the use of actors, when the necessities of the play required them to perform their parts from such an elevation. Certain mechanical contrivances, to represent scenes and actors in mid-air, were attached to these projections and worked from them.

The scene had three entrances, and the position of the actor in the play was determined by the door through which he came to perform his part. Thus the protagonist always entered by the central door, the deuteragonist by the one at the spectators' right, and the tritagonist by the one at the spectators' left. Before the play opened the scene was covered by a curtain which was rolled down underneath the stage. As the action of the plays demanded scenery appropriate to each, in the intervals the curtain would be drawn up, and suitable scenes arranged. A large proportion of the Greek plays required only architectural scenery, though we know that the authors were not thus limited in their compositions, but sometimes made landscape scenery necessary, as the grove in the Oedipus Coloneus and the rocky Caucasus in the Prometheus Bound. The plays of Euripides required frequent change of scenery, and as several dramas were given at one sitting of the audience, it is clear that the stage machinery must have been rapidly developed and perfected. What these machines were we cannot always

determine, but research has shed some light on several of them. The περίακτοι were large prism-shaped frames (e, e), placed near the side entrances. Each of the three sides of the frame represented a different scene, and as they worked on a pivot, by a single turn a change of scene could be produced. The θεολογεῖον was a platform surrounded by clouds, and secured to one of the central balconies of the scene. This was used by gods when conversing with actors below. The μηχανή was near the left πάροδος, and was a contrivance for representing gods and heroes in the air; hence the proverb *deus ex machina.* The γέρανος was a crane attached to one of the columnar projections of the scene for the purpose of lifting an actor from the stage to the θεολογεῖον, and the αἰώρα was a flying machine by which an actor could go in mid-air along the stage in front of the audience. Still another contrivance was the βροντεῖον for imitating thunder. It consisted of bladders filled with pebbles rolled over sheets of copper, which were placed underneath the stage. Lightning, too, they simulated by means of revolving mirrors placed on the θεολογεῖον.

The fondness of the Greeks for out-of-door life and their habitual enjoyment of it made it natural for the action of most of their plays to be in the open air. Some of them, however, as the Antigone and Electra of Sophocles; the Agamemnon of Aeschylus, and others, have passages where, in the evolution of the plot, an interior scene must be given. The Greeks did not manage this by withdrawing portions of the scenery and revealing an interior behind, as is done nowadays; for the σκηνή, behind the stage, being of solid masonry, did not admit of such facile changes; but accomplished it by means of a movable chamber,

called an ἐκκύκλημα, that was pushed out through the sixteen-feet-wide central door (F), and exhibited whatever interior scene was required.

But with all these various contrivances, we are not to suppose that scenic representation was anything more than the suggestion of what we have now. The art was very crude, and the stage illusions must have been very imperfect. In such large open-air amphitheatres they used scenery simply to suggest the interpretation of the play, expecting the imaginations of the spectators to supply the rest. Nor had they the same need of elaboration as is required in many modern plays, because the subjects of their dramas were always old and well-known mythologic tales, requiring no elaborate scenery to render them intelligible.

The Dionysiac theatre at Athens, where the plays of the great dramatists were given, was begun in Olym. 70, = 500 B.C., soon after the first improvements in the drama were made by Thespis, and sixteen years before Aeschylus gained his first prize. It was not completed till 340 B.C., or until the financial administration of Lycurgus. A theatre might, however, as has been suggested, like a mediæval cathedral, be used long before it was finished; and there can be little doubt that in this great stone structure the plays of Aeschylus, Sophocles, and Euripides were performed. It was situated on the southern slope of the Acropolis, in full view of the bay, the hills, the temples, and the city, and, according to Plato,[1] would accommodate thirty thousand spectators. This may be an exaggeration, but it is safe to say that more than two thirds that number could be comfortably pro-

[1] Symposium 175, E.

vided with seats. The excavation shows that there were about one hundred rows of seats, which, carried around the more than semicircle of the orchestra, would give a *θέατρον* of imposing dimensions. Before an audience of such numbers the efforts of an actor of natural size and ordinary vocal powers would be almost wholly lost, and the Greeks resorted to artificial means to overcome this. It was necessary, in other words, to save the actors from appearing like pigmies, that they should be made colossal. The *κόθορνοι* had soles of great thickness to increase the height of the wearer, while over the face was worn a colossal mask with a frontlet reaching above the top of the head and provided with a skilfully adjusted wig. The features of the mask were much larger than life, and the eyes were placed opposite those of the wearer. This brought the mouth of the mask much below the actor's, and a speaking-tube was contrived connecting the two; through which the actor could speak with such volume as to be easily heard. The body was then padded out in proportion, and a long, gracefully worn robe was thrown over the whole figure. Great care was taken in the preparation of these masks and costumes, of which they had an almost endless variety.

With such a stage and such a style of representation their acting must have been very different from ours. "The narrowness and distance of the stage rendered any elaborate grouping inadmissible. The arrangement of the actors was that of a 'processional bas-relief.'"[1] In short, it was more posing than acting, more the groupings of tableaux than the rapid movements of a passionate dramatic plot. The profession of an actor ranked high at

[1] Donaldson's Theatre of the Greeks, p. 308.

Athens. It demanded severe training, and when successful brought large compensation.

The Prometheus differed in its representation from the other extant plays of Aeschylus in that very little if any use was made of the stage, the acting being almost entirely (Donaldson thinks wholly[1]) from the balconies projecting from the second story of the σκηνή. The central door (F) was closed by the scenery, representing a wild mountain range, with a fissure in the centre to which Hephaestus, accompanied by Kratos and Bia, chains an effigy of Prometheus. This lay figure was so arranged that the actor could perform his part behind it and concealed from view, as it would have been next to impossible for a person to endure the constrained position of Prometheus during the whole performance of the play, aside from the fact that the protagonist took the part of Hephaestus as well as that of the hero. After the Titan was securely chained Hephaestus and the two attendant giants retire through one of the doors leading to the balcony, and Prometheus proceeds with his soliloquy till the Chorus of Ocean Nymphs appear. They are first seen by the spectators approaching from behind Prometheus in a car which was probably suspended from the γέρανος, and was swung over to the desired position in front of the σκηνή. Here they remain till, at the request of Prometheus (l. 272), just as Oceanus appears, the car descends, and they take their proper place in the ὀρχήστρα. The entrance of Oceanus, riding upon a fabulous creature, is effected by mechanism similar to that used for the introduction of the Chorus, and the sea-god remains seated upon his winged steed till, at the conclusion of his part, he rides

[1] Theatre of the Greeks, p. 326.

vided with seats. The excavation shows that there were about one hundred rows of seats, which, carried around the more than semicircle of the orchestra, would give a θέατρον of imposing dimensions. Before an audience of such numbers the efforts of an actor of natural size and ordinary vocal powers would be almost wholly lost, and the Greeks resorted to artificial means to overcome this. It was necessary, in other words, to save the actors from appearing like pigmies, that they should be made colossal. The κόθορνοι had soles of great thickness to increase the height of the wearer, while over the face was worn a colossal mask with a frontlet reaching above the top of the head and provided with a skilfully adjusted wig. The features of the mask were much larger than life, and the eyes were placed opposite those of the wearer. This brought the mouth of the mask much below the actor's, and a speaking-tube was contrived connecting the two; through which the actor could speak with such volume as to be easily heard. The body was then padded out in proportion, and a long, gracefully worn robe was thrown over the whole figure. Great care was taken in the preparation of these masks and costumes, of which they had an almost endless variety.

With such a stage and such a style of representation their acting must have been very different from ours. "The narrowness and distance of the stage rendered any elaborate grouping inadmissible. The arrangement of the actors was that of a 'processional bas-relief.'"[1] In short, it was more posing than acting, more the groupings of tableaux than the rapid movements of a passionate dramatic plot. The profession of an actor ranked high at

[1] Donaldson's Theatre of the Greeks, p. 308.

Athens. It demanded severe training, and when successful brought large compensation.

The Prometheus differed in its representation from the other extant plays of Aeschylus in that very little if any use was made of the stage, the acting being almost entirely (Donaldson thinks wholly[1]) from the balconies projecting from the second story of the σκηνή. The central door (F) was closed by the scenery, representing a wild mountain range, with a fissure in the centre to which Hephaestus, accompanied by Kratos and Bia, chains an effigy of Prometheus. This lay figure was so arranged that the actor could perform his part behind it and concealed from view, as it would have been next to impossible for a person to endure the constrained position of Prometheus during the whole performance of the play, aside from the fact that the protagonist took the part of Hephaestus as well as that of the hero. After the Titan was securely chained Hephaestus and the two attendant giants retire through one of the doors leading to the balcony, and Prometheus proceeds with his soliloquy till the Chorus of Ocean Nymphs appear. They are first seen by the spectators approaching from behind Prometheus in a car which was probably suspended from the γέρανος, and was swung over to the desired position in front of the σκηνή. Here they remain till, at the request of Prometheus (l. 272), just as Oceanus appears, the car descends, and they take their proper place in the ὀρχήστρα. The entrance of Oceanus, riding upon a fabulous creature, is effected by mechanism similar to that used for the introduction of the Chorus, and the sea-god remains seated upon his winged steed till, at the conclusion of his part, he rides

[1] Theatre of the Greeks, p. 326.

away in disgust that he has failed of success in his interview with Prometheus. Io enters from the left side to tell of her frenzied wanderings, and Hermes from the same quarter to utter the commands and warnings of Zeus. Donaldson thinks that both of these spoke from a balcony rather than the stage, but his reasoning is inconclusive. Certainly the frantic efforts of Io to get away from her tormentor would seem to require more room for the performance of her part than the limits of a small balcony would furnish. In the grand climacteric which closes the play the scenic mountain peak is riven and the effigy of Prometheus disappears beneath the stage.

ΑΙΣΧΥΛΟΥ

ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΥΠΟΘΕΣΙΣ.

Προμηθέως ἐν Σκυθίᾳ δεδεμένου διὰ τὸ κεκλοφέναι τὸ πῦρ πυνθάνεται Ἰὼ πλανωμένη ὅτι κατ' Αἴγυπτον γενομένη ἐκ τῆς ἐπαφήσεως τοῦ Διὸς τέξεται τὸν Ἔπαφον. Ἑρμῆς δὲ παράγεται ἀπειλῶν αὐτῷ κεραυνωθήσεσθαι, ἐὰν μὴ εἴπῃ τὰ μέλλοντα ἔσεσθαι τῷ Διί. προέλεγε γὰρ ὁ Προμηθεὺς ὡς ἐξωσθήσεται ὁ Ζεὺς τῆς ἀρχῆς ὑπό τινος οἰκείου υἱοῦ. τέλος δὲ βροντῆς γενομένης ἀφανὴς ὁ Προμηθεὺς γίνεται.

Κεῖται δὲ ἡ μυθοποιία ἐν παρεκβάσει παρὰ Σοφοκλεῖ ἐν Κολχίσι, παρὰ δὲ Εὐριπίδῃ ὅλως οὐ κεῖται. ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Σκυθίᾳ ἐπὶ τὸ Καυκάσιον ὄρος· ὁ δὲ χορὸς συνέστηκεν ἐξ Ὠκεανίδων νυμφῶν. τὸ δὲ κεφάλαιον αὐτοῦ ἐστι Προμηθέως δέσις.

Ἰστέον δὲ ὅτι οὐ κατὰ τὸν κοινὸν λόγον ἐν Καυκάσῳ φησὶ δεδέσθαι τὸν Προμηθέα, ἀλλὰ πρὸς τοῖς Εὐρωπαίοις μέρεσι τοῦ Ὠκεανοῦ, ὡς ἀπὸ τῶν πρὸς τὴν Ἰὼ λεγομένων ἔξεστι συμβαλεῖν.

ΑΛΛΩΣ.

Προμηθέως ἐκ Διὸς κεκλοφότος τὸ πῦρ καὶ δεδωκότος ἀνθρώποις, δι' οὗ τέχνας πάσας ἄνθρωποι εὕροντο, ὀργισθεὶς ὁ Ζεὺς παραδίδωσιν αὐτὸν Κράτει καὶ Βίᾳ, τοῖς αὐτοῦ ὑπηρέταις, καὶ Ἡφαίστῳ, ὡς ἂν ἀγαγόντες πρὸς τὸ Καυκάσιον ὄρος δεσμοῖς σιδηροῖς αὐτὸν ἐκεῖ προσηλώσαιεν. οὗ γενομένου παραγίνονται πᾶσαι αἱ Ὠκεαναῖαι νύμφαι πρὸς παραμυθίαν αὐτοῦ, καὶ αὐτὸς ὁ Ὠκεανὸς, ὃς δὴ καὶ λέγει τῷ Προμηθεῖ, ἵνα ἀπελθὼν πρὸς τὸν Δία δεήσεσι καὶ λιταῖς πείσῃ αὐτὸν ἐκλῦσαι τοῦ δεσμοῦ Προμηθέα. καὶ Προμηθεὺς οὐκ ἐᾷ, τὸ τοῦ Διὸς εἰδὼς ἄκαμπτον καὶ θρασύ. καὶ ἀναχωρήσαντος τοῦ Ὠκεανοῦ παραγίνεται Ἰὼ πλανωμένη, ἡ τοῦ Ἰνάχου, καὶ μανθάνει παρ' αὐτοῦ ἅ τε πέπονθε καὶ ἃ πείσεται, καὶ ὅτι τὶς τῶν αὐτῆς ἀπογόνων λύσει αὐτὸν, ὃς ἦν ὁ Διὸς Ἡρακλῆς, καὶ ὅτι ἐκ τῆς ἐπαφήσεως τοῦ Διὸς τέξει τὸν Ἔπαφον. θρασυστομοῦντι δὲ Προμηθεῖ κατὰ Διὸς, ὡς ἐκπεσεῖται τῆς ἀρχῆς ὑφ' οὗ τέξεται παιδὸς, καὶ ἄλλα βλάσφημα λέγοντι, παραγίνεται Ἑρμῆς, Διὸς πέμψαντος, ἀπειλῶν αὐτῷ κεραυνὸν, εἰ μὴ τὰ μέλλοντα συμβήσεσθαι τῷ Διὶ εἴπῃ· καὶ μὴ βουλόμενον βροντὴ καταρραγεῖσα αὐτὸν ἀφανίζει.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Σκυθίᾳ ἐπὶ τὸ Καυκάσιον ὄρος, ἡ δὲ ἐπιγραφὴ τούτου ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΚΡΑΤΟΣ ΚΑΙ ΒΙΑ.
ΗΦΑΙΣΤΟΣ.
ΠΡΟΜΗΘΕΥΣ.
ΧΟΡΟΣ ΩΚΕΑΝΙΔΩΝ ΝΥΜΦΩΝ.
ΩΚΕΑΝΟΣ.
ΙΩ Η ΙΝΑΧΟΥ.
ΕΡΜΗΣ.

STRUCTURE OF THE PLAY.

1. **προλόγος**, vv. 1–127.
2. **πάροδος**, vv. 128–192.
3. **ἐπεισόδιον πρῶτον**, vv. 193–396.
4. **στάσιμον πρῶτον**, vv. 397–435.
5. **ἐπεισόδιον δεύτερον**, vv. 436–525.
6. **στάσιμον δεύτερον**, vv. 526–560.
7. **ἐπεισόδιον τρίτον**, vv. 561–886.
8. **στάσιμον τρίτον**, vv. 887–906.
9. **ἔξοδος**, vv. 907–1093.

ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

ΚΡΑΤΟΣ.

Χθονὸς μὲν ἐς τηλουρὸν ἥκομεν πέδον,
Σκύθην ἐς οἶμον, ἄβατον εἰς ἐρημίαν.
Ἡφαιστε, σοὶ δὲ χρὴ μέλειν ἐπιστολὰς
ἅς σοι πατὴρ ἐφεῖτο, τόνδε πρὸς πέτραις
ὑψηλοκρήμνοις τὸν λεωργὸν ὀχμάσαι
ἀδαμαντίνων δεσμῶν ἐν ἀρρήκτοις πέδαις.
τὸ σὸν γὰρ ἄνθος, παντέχνου πυρὸς σέλας,
θνητοῖσι κλέψας ὤπασεν· τοιᾶσδέ τοι
ἁμαρτίας σφὲ δεῖ θεοῖς δοῦναι δίκην,
ὡς ἂν διδαχθῇ τὴν Διὸς τυραννίδα
στέργειν, φιλανθρώπου δὲ παύεσθαι τρόπου.

ΗΦΑΙΣΤΟΣ.

Κράτος Βία τε, σφῷν μὲν ἐντολὴ Διὸς
ἔχει τέλος δὴ κοὐδὲν ἐμποδὼν ἔτι·
ἐγὼ δ' ἄτολμός εἰμι συγγενῆ θεὸν
δῆσαι βίᾳ φάραγγι πρὸς δυσχειμέρῳ.
πάντως δ' ἀνάγκη τῶνδέ μοι τόλμαν σχεθεῖν·

ἐξωριάζειν γὰρ πατρὸς λόγους βαρύ.
τῆς ὀρθοβούλου Θέμιδος αἰπυμῆτα παῖ,
ἄκοντά σ' ἄκων δυσλύτοις χαλκεύμασι
προσπασσαλεύσω τῷδ' ἀπανθρώπῳ πάγῳ,
ἵν' οὔτε φωνὴν οὔτε του μορφὴν βροτῶν
ὄψει, σταθευτὸς δ' ἡλίου φοίβῃ φλογὶ
χροιᾶς ἀμείψεις ἄνθος· ἀσμένῳ δέ σοι
ἡ ποικιλείμων νὺξ ἀποκρύψει φάος,
πάχνην θ' ἑῴαν ἥλιος σκεδᾷ πάλιν·
ἀεὶ δὲ τοῦ παρόντος ἀχθηδὼν κακοῦ
τρύσει σ'· ὁ λωφήσων γὰρ οὐ πέφυκέ πω.
τοιαῦτ' ἐπηύρου τοῦ φιλανθρώπου τρόπου.
θεὸς θεῶν γὰρ οὐχ ὑποπτήσσων χόλον
βροτοῖσι τιμὰς ὤπασας πέρα δίκης.
ἀνθ' ὧν ἀτερπῆ τήνδε φρουρήσεις πέτραν,
ὀρθοστάδην, ἄϋπνος, οὐ κάμπτων γόνυ·
πολλοὺς δ' ὀδυρμοὺς καὶ γόους ἀνωφελεῖς
φθέγξει· Διὸς γὰρ δυσπαραίτητοι φρένες·
ἅπας δὲ τραχὺς ὅστις ἂν νέον κρατῇ.

ΚΡΑΤΟΣ.

εἶεν, τί μέλλεις καὶ κατοικτίζει μάτην;
τί τὸν θεοῖς ἔχθιστον οὐ στυγεῖς θεὸν,
ὅστις τὸ σὸν θνητοῖσι προὔδωκεν γέρας;

ΗΦΑΙΣΤΟΣ.

τὸ ξυγγενές τοι δεινὸν ἥ θ' ὁμιλία.

ΚΡΑΤΟΣ.

ξύμφημ', ἀνηκουστεῖν δὲ τῶν πατρὸς λόγων
οἷόν τε πῶς; οὐ τοῦτο δειμαίνεις πλέον;

ΗΦΑΙΣΤΟΣ.

ἀεί γε δὴ νηλὴς σὺ καὶ θράσους πλέως.

ΚΡΑΤΟΣ.

ἄκος γὰρ οὐδὲν τόνδε θρηνεῖσθαι· σὺ δὲ
τὰ μηδὲν ὠφελοῦντα μὴ πόνει μάτην.

ΗΦΑΙΣΤΟΣ.

ὦ πολλὰ μισηθεῖσα χειρωναξία.

ΚΡΑΤΟΣ.

τί νιν στυγεῖς; πόνων γὰρ ὡς ἁπλῷ λόγῳ
τῶν νῦν παρόντων οὐδὲν αἰτία τέχνη.

ΗΦΑΙΣΤΟΣ.

ἔμπας τὶς αὐτὴν ἄλλος ὤφελεν λαχεῖν.

ΚΡΑΤΟΣ.

ἅπαντ' ἐπαχθῆ πλὴν θεοῖσι κοιρανεῖν·
ἐλεύθερος γὰρ οὔτις ἐστὶ πλὴν Διός.

ΗΦΑΙΣΤΟΣ.

ἔγνωκα τοῖσδε κοὐδὲν ἀντειπεῖν ἔχω.

ΚΡΑΤΟΣ.

οὔκουν ἐπείξει δεσμὰ τῷδε περιβαλεῖν,
ὡς μή σ' ἐλινύοντα προσδερχθῇ πατήρ;

ΗΦΑΙΣΤΟΣ.

καὶ δὴ πρόχειρα ψάλια δέρκεσθαι πάρα.

ΚΡΑΤΟΣ.

λαβών νιν ἀμφὶ χερσὶν ἐγκρατεῖ σθένει
ῥαιστῆρι θεῖνε, πασσάλευε πρὸς πέτραις.

ΗΦΑΙΣΤΟΣ.

περαίνεται δὴ κοὐ ματᾷ τοὔργον τόδε.

ΚΡΑΤΟΣ.

ἄρασσε μᾶλλον, σφίγγε, μηδαμῇ χάλα.
δεινὸς γὰρ εὑρεῖν κἀξ ἀμηχάνων πόρον.

ΗΦΑΙΣΤΟΣ.

ἄραρεν ἥδε γ' ὠλένη δυσεκλύτως.

ΚΡΑΤΟΣ.

καὶ τήνδε νῦν πόρπασον ἀσφαλῶς, ἵνα
μάθῃ σοφιστὴς ὢν Διὸς νωθέστερος.

ΗΦΑΙΣΤΟΣ.

πλὴν τοῦδ' ἂν οὐδεὶς ἐνδίκως μέμψαιτό μοι.

ΚΡΑΤΟΣ.

ἀδαμαντίνου νῦν σφηνὸς αὐθάδη γνάθον
στέρνων διαμπὰξ πασσάλευ᾽ ἐρρωμένως.

ΗΦΑΙΣΤΟΣ.

αἰαῖ, Προμηθεῦ, σῶν ὕπερ στένω πόνων.

ΚΡΑΤΟΣ.

σὺ δ᾽ αὖ κατοκνεῖς τῶν Διός τ᾽ ἐχθρῶν ὕπερ
στένεις ; ὅπως μὴ σαυτὸν οἰκτιεῖς ποτέ.

ΗΦΑΙΣΤΟΣ.

ὁρᾷς θέαμα δυσθέατον ὄμμασιν.

ΚΡΑΤΟΣ.

ὁρῶ κυροῦντα τόνδε τῶν ἐπαξίων.
ἀλλ᾽ ἀμφὶ πλευραῖς μασχαλιστῆρας βάλε.

ΗΦΑΙΣΤΟΣ.

δρᾶν ταῦτ᾽ ἀνάγκη, μηδὲν ἐγκέλευ᾽ ἄγαν.

ΚΡΑΤΟΣ.

ἦ μὴν κελεύσω κἀπιθωύξω γε πρός.
χώρει κάτω, σκέλη δὲ κίρκωσον βίᾳ.

ΗΦΑΙΣΤΟΣ.

καὶ δὴ πέπρακται τοὔργον οὐ μακρῷ πόνῳ.

ΚΡΑΤΟΣ.

ἐρρωμένως νῦν θεῖνε διατόρους πέδας·
ὡς οὐπιτιμητής γε τῶν ἔργων βαρύς.

ΗΦΑΙΣΤΟΣ.

ὅμοια μορφῇ γλῶσσά σου γηρύεται.

ΚΡΑΤΟΣ.

σὺ μαλθακίζου, τὴν δ' ἐμὴν αὐθαδίαν
ὀργῆς τε τραχύτητα μὴ 'πίπλησσέ μοι.

ΗΦΑΙΣΤΟΣ.

στείχωμεν, ὡς κώλοισιν ἀμφίβληστρ' ἔχει.

ΚΡΑΤΟΣ.

ἐνταῦθα νῦν ὕβριζε, καὶ θεῶν γέρα
συλῶν ἐφημέροισι προστίθει. τί σοι
οἷοί τε θνητοὶ τῶνδ' ἀπαντλῆσαι πόνων;
ψευδωνύμως σε δαίμονες Προμηθέα
καλοῦσιν· αὐτὸν γάρ σε δεῖ προμηθέως,
ὅτῳ τρόπῳ τῆσδ' ἐκκυλισθήσει τέχνης.

ΠΡΟΜΗΘΕΥΣ.

ὦ δῖος αἰθὴρ καὶ ταχύπτεροι πνοαὶ,
ποταμῶν τε πηγαὶ, ποντίων τε κυμάτων

ἀνήριθμον γέλασμα, παμμῆτόρ τε γῆ,
καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ·
ἴδεσθέ μ᾽ οἷα πρὸς θεῶν πάσχω θεός.
δέρχθηθ᾽ οἵαις αἰκίαισιν
διακναιόμενος τὸν μυριετῆ
χρόνον ἀθλεύσω.
τοιόνδ᾽ ὁ νέος ταγὸς μακάρων
ἐξηῦρ᾽ ἐπ᾽ ἐμοὶ δεσμὸν ἀεικῆ.
φεῦ φεῦ, τὸ παρὸν τό τ᾽ ἐπερχόμενον
πῆμα στενάχω, πῆ ποτε μόχθων
χρὴ τέρματα τῶνδ᾽ ἐπιτεῖλαι.
καίτοι τί φημι ; πάντα προὐξεπίσταμαι
σκεθρῶς τὰ μέλλοντ᾽, οὐδέ μοι ποταίνιον
πῆμ᾽ οὐδὲν ἥξει. τὴν πεπρωμένην δὲ χρὴ
αἶσαν φέρειν ὡς ῥᾷστα, γιγνώσκονθ᾽ ὅτι
τὸ τῆς ἀνάγκης ἔστ᾽ ἀδήριτον σθένος.
ἀλλ᾽ οὔτε σιγᾶν οὔτε μὴ σιγᾶν τύχας
οἷόν τέ μοι τάσδ᾽ ἐστί. θνητοῖς γὰρ γέρα
πορὼν ἀνάγκαις ταῖσδ᾽ ἐνέζευγμαι τάλας·
ναρθηκοπλήρωτον δὲ θηρῶμαι πυρὸς
πηγὴν κλοπαίαν, ἣ διδάσκαλος τέχνης
πάσης βροτοῖς πέφηνε καὶ μέγας πόρος.
τοιῶνδε ποινὰς ἁμπλακημάτων τίνω,
ὑπαιθρίοις δεσμοῖσι πασσαλευτὸς ὤν.
ἆ ἆ.
τίς ἀχὼ, τίς ὀδμὰ προσέπτα μ᾽ ἀφεγγὴς,

θεόσυτος, ἢ βρότειος, ἢ κεκραμένη ;
ἵκετο τερμόνιον ἐπὶ πάγον
πόνων ἐμῶν θεωρὸς, ἢ τί δὴ θέλων ;
ὁρᾶτε δεσμώτην με δύσποτμον θεὸν,
τὸν Διὸς ἐχθρὸν, τὸν πᾶσι θεοῖς
δι' ἀπεχθείας ἐλθόνθ' ὁπόσοι
τὴν Διὸς αὐλὴν εἰσοιχνεῦσιν,
διὰ τὴν λίαν φιλότητα βροτῶν.
φεῦ φεῦ, τί ποτ' αὖ κινάθισμα κλύω
πέλας οἰωνῶν ; αἰθὴρ δ' ἐλαφραῖς
πτερύγων ῥιπαῖς ὑποσυρίζει.
πᾶν μοι φοβερὸν τὸ προσέρπον.

ΧΟΡΟΣ.

στρ. ά.

μηδὲν φοβηθῇς· φιλία γὰρ ἥδε τάξις πτερύγων θοαῖς ἁμίλλαις προσέβα τόνδε πάγον, πατρῴας
μόγις παρειποῦσα φρένας. κραιπνοφόροι δέ μ' ἔπεμψαν αὖραι·
κτύπου γὰρ ἀχὼ χάλυβος διῆξεν ἄντρων μυχὸν, ἐκ δ' ἔπληξέ μου τὰν θεμερῶπιν αἰδῶ·
σύθην δ' ἀπέδιλος ὄχῳ πτερωτῷ.

ΠΡΟΜΗΘΕΥΣ.

αἰαῖ αἰαῖ,
τῆς πολυτέκνου Τηθύος ἔκγονα,

τοῦ περὶ πᾶσάν θ' εἱλισσομένου
χθόν' ἀκοιμήτῳ ῥεύματι παῖδες
πατρὸς Ὠκεανοῦ,
δέρχθητ', ἐσίδεσθέ μ' οἵῳ δεσμῷ
προσπορπατὸς
τῆσδε φάραγγος σκοπέλοις ἐν ἄκροις
φρουρὰν ἄζηλον ὀχήσω.

ΧΟΡΟΣ.

ἀντ. α'.

λεύσσω, Προμηθεῦ· φοβερὰ δ' ἐμοῖσιν ὄσσοις
ὁμίχλα προσῆξε πλήρης δακρύων, σὸν
δέμας εἰσιδούσᾳ
πέτραις προσαυαινόμενον ταῖσδ' ἀδαμαντοδέ-
τοισι λύμαις·
νέοι γὰρ οἰακονόμοι κρατοῦσ' Ὀλύμπου, νεο-
χμοῖς δὲ δὴ νόμοις Ζεὺς ἀθέτως
κρατύνει.
τὰ πρὶν δὲ πελώρια νῦν ἀϊστοῖ.

ΠΡΟΜΗΘΕΥΣ.

εἰ γάρ μ' ὑπὸ γῆν νέρθεν θ' Ἅιδου
τοῦ νεκροδέγμονος εἰς ἀπέραντον
Τάρταρον ἦκεν, δεσμοῖς ἀλύτοις
ἀγρίοις πελάσας, ὡς μήτε θεὸς
μήτε τις ἄλλος τοῖσδ' ἐπεγήθει.

νῦν δ' αἰθέριον κίνυγμ' ὁ τάλας
ἐχθροῖς ἐπίχαρτα πέπονθα.

ΧΟΡΟΣ.

τίς ὧδε τλησικάρδιος στρ. β'.
θεῶν ὅτῳ τάδ' ἐπιχαρῆ ;
τίς οὐ ξυνασχαλᾷ κακοῖς
τεοῖσι, δίχα γε Διός ; ὁ δ' ἐπικότως ἀεὶ
θέμενος ἄγναμπτον νόον
δάμναται οὐρανίαν
γένναν, οὐδὲ λήξει, πρὶν ἂν ἢ κορέσῃ
κέαρ, ἢ παλάμᾳ τινὶ τὰν δυσάλωτον
ἕλῃ τις ἀρχάν.

ΠΡΟΜΗΘΕΥΣ.

ἦ μὴν ἔτ' ἐμοῦ, καίπερ κρατεραῖς
ἐν γυιοπέδαις αἰκιζομένου,
χρείαν ἕξει μακάρων πρύτανις,
δεῖξαι τὸ νέον βούλευμ' ὑφ' ὅτου
σκῆπτρον τιμάς τ' ἀποσυλᾶται.
καί μ' οὔτι μελιγλώσσοις πειθοῦς
ἐπαοιδαῖσιν
θέλξει, στερεάς τ' οὔποτ' ἀπειλὰς
πτήξας τόδ' ἐγὼ καταμηνύσω,
πρὶν ἂν ἐξ ἀγρίων δεσμῶν χαλάσῃ,
ποινάς τε τίνειν
τῆσδ' αἰκίας ἐθελήσῃ.

ΧΟΡΟΣ. ἀντ. β'.

σὺ μὲν θρασύς τε καὶ πικραῖς
δύαισιν οὐδὲν ἐπιχαλᾷς,
ἄγαν δ' ἐλευθεροστομεῖς.
ἐμὰς δὲ φρένας ἐρέθισε διάτορος φόβος·
δέδια δ' ἀμφὶ σαῖς τύχαις,
πᾷ ποτε τῶνδε πόνων
χρή σε τέρμα κέλσαντ' ἐσιδεῖν. ἀκίχητα
γὰρ ἤθεα καὶ κέαρ ἀπαράμυθον ἔχει
Κρόνου παῖς.

ΠΡΟΜΗΘΕΥΣ.

οἶδ' ὅτι τραχὺς καὶ παρ' ἑαυτῷ
τὸ δίκαιον ἔχων Ζεύς· ἀλλ' ἔμπας
μαλακογνώμων
ἔσται ποθ', ὅταν ταύτῃ ῥαισθῇ·
τὴν δ' ἀτέραμνον στορέσας ὀργὴν
εἰς ἁρθμὸν ἐμοὶ καὶ φιλότητα
σπεύδων σπεύδοντί ποθ' ἥξει.

ΧΟΡΟΣ.

πάντ' ἐκκάλυψον καὶ γέγων' ἡμῖν λόγον,
ποίῳ λαβών σε Ζεὺς ἐπ' αἰτιάματι
οὕτως ἀτίμως καὶ πικρῶς αἰκίζεται·
δίδαξον ἡμᾶς, εἴ τι μὴ βλάπτει λόγῳ.

ΠΡΟΜΗΘΕΥΣ.

ἀλγεινὰ μέν μοι καὶ λέγειν ἐστὶν τάδε,
ἄλγος δὲ σιγᾶν, πανταχῇ δὲ δύσποτμα.
ἐπεὶ τάχιστ' ἤρξαντο δαίμονες χόλου
στάσις τ' ἐν ἀλλήλοισιν ὠροθύνετο,
οἱ μὲν θέλοντες ἐκβαλεῖν ἕδρας Κρόνον,
ὡς Ζεὺς ἀνάσσοι δῆθεν, οἱ δὲ τοὔμπαλιν
σπεύδοντες, ὡς Ζεὺς μήποτ' ἄρξειεν θεῶν,
ἐνταῦθ' ἐγὼ τὰ λῷστα βουλεύων πιθεῖν
Τιτᾶνας, Οὐρανοῦ τε καὶ Χθονὸς τέκνα,
οὐκ ἠδυνήθην· αἱμύλας δὲ μηχανὰς
ἀτιμάσαντες καρτεροῖς φρονήμασιν
ᾤοντ' ἀμοχθὶ πρὸς βίαν τε δεσπόσειν·
ἐμοὶ δὲ μήτηρ οὐχ ἅπαξ μόνον Θέμις,
καὶ Γαῖα πολλῶν ὀνομάτων μορφὴ μία,
τὸ μέλλον ᾗ κραίνοιτο προὐτεθεσπίκει,
ὡς οὐ κατ' ἰσχὺν οὐδὲ πρὸς τὸ καρτερὸν
χρείη, δόλῳ δὲ τοὺς ὑπερσχόντας κρατεῖν.
τοιαῦτ' ἐμοῦ λόγοισιν ἐξηγουμένου
οὐκ ἠξίωσαν οὐδὲ προσβλέψαι τὸ πᾶν.
κράτιστα δή μοι τῶν παρεστώτων τότε
ἐφαίνετ' εἶναι προσλαβόντα μητέρα
ἑκόνθ' ἑκόντι Ζηνὶ συμπαραστατεῖν.
ἐμαῖς δὲ βουλαῖς Ταρτάρου μελαμβαθὴς
κευθμὼν καλύπτει τὸν παλαιγενῆ Κρόνον
αὐτοῖσι συμμάχοισι. τοιάδ' ἐξ ἐμοῦ

ὁ τῶν θεῶν τύραννος ὠφελημένος
κακαῖσι ποιναῖς ταῖσδέ μ' ἀντημείψατο.
ἔνεστι γάρ πως τοῦτο τῇ τυραννίδι
νόσημα, τοῖς φίλοισι μὴ πεποιθέναι.
ὃ δ' οὖν ἐρωτᾶτ', αἰτίαν καθ' ἥντινα
αἰκίζεταί με, τοῦτο δὴ σαφηνιῶ.
ὅπως τάχιστα τὸν πατρῷον ἐς θρόνον
καθέζετ', εὐθὺς δαίμοσιν νέμει γέρα
ἄλλοισιν ἄλλα καὶ διεστοιχίζετο
ἀρχήν· βροτῶν δὲ τῶν ταλαιπώρων λόγον
οὐκ ἔσχεν οὐδέν', ἀλλ' ἀϊστώσας γένος
τὸ πᾶν ἔχρῃζεν ἄλλο φιτῦσαι νέον.
καὶ τοισίδ' οὐδεὶς ἀντέβαινε πλὴν ἐμοῦ.
ἐγὼ δ' ἐτόλμησ'· ἐξελυσάμην βροτοὺς
τοῦ μὴ διαρραισθέντας εἰς Ἅιδου μολεῖν.
τῷ τοι τοιαῖσδε πημοναῖσι κάμπτομαι,
πάσχειν μὲν ἀλγεινοῖσιν, οἰκτραῖσιν δ' ἰδεῖν·
θνητοὺς δ' ἐν οἴκτῳ προθέμενος, τούτου τυχεῖν
οὐκ ἠξιώθην αὐτός, ἀλλὰ νηλεῶς
ὧδ' ἐρρύθμισμαι, Ζηνὶ δυσκλεὴς θέα.

ΧΟΡΟΣ.

σιδηρόφρων τε κἀκ πέτρας εἰργασμένος
ὅστις, Προμηθεῦ, σοῖσιν οὐ ξυνασχαλᾷ
μόχθοις· ἐγὼ γὰρ οὔτ' ἂν εἰσιδεῖν τάδε
ἔχρῃζον, εἰσιδοῦσά τ' ἠλγύνθην κέαρ.

ΠΡΟΜΗΘΕΥΣ.

καὶ μὴν φίλοις ἐλεινὸς εἰσορᾶν ἐγώ.

ΧΟΡΟΣ.

μή πού τι προὔβης τῶνδε καὶ περαιτέρω ;

ΠΡΟΜΗΘΕΥΣ.

θνητοὺς ἔπαυσα μὴ προδέρκεσθαι μόρον.

ΧΟΡΟΣ.

τὸ ποῖον εὑρὼν τῆσδε φάρμακον νόσου ;

ΠΡΟΜΗΘΕΥΣ.

τυφλὰς ἐν αὐτοῖς ἐλπίδας κατῴκισα. 250

ΧΟΡΟΣ.

μέγ᾽ ὠφέλημα τοῦτ᾽ ἐδωρήσω βροτοῖς.

ΠΡΟΜΗΘΕΥΣ.

πρὸς τοῖσδε μέντοι πῦρ ἐγώ σφιν ὤπασα.

ΧΟΡΟΣ.

καὶ νῦν φλογωπὸν πῦρ ἔχουσ᾽ ἐφήμεροι ;

ΠΡΟΜΗΘΕΥΣ.

ἀφ᾽ οὗ γε πολλὰς ἐκμαθήσονται τέχνας.

ΧΟΡΟΣ.

τοιοῖσδε δή σε Ζεὺς ἐπ᾽ αἰτιάμασιν
αἰκίζεταί τε κοὐδαμῇ χαλᾷ κακῶν,
οὐδ᾽ ἔστιν ἄθλου τέρμα σοι προκείμενον ;

ΠΡΟΜΗΘΕΥΣ.

οὐκ ἄλλο γ᾽ οὐδὲν, πλὴν ὅταν κείνῳ δοκῇ.

ΧΟΡΟΣ.

δόξει δὲ πῶς ; τίς ἐλπίς ; οὐχ ὁρᾷς ὅτι
ἥμαρτες ; ὡς δ᾽ ἥμαρτες οὔτ᾽ ἐμοὶ λέγειν
καθ᾽ ἡδονὴν σοί τ᾽ ἄλγος. ἀλλὰ ταῦτα μὲν
μεθῶμεν, ἄθλων δ᾽ ἔκλυσιν ζήτει τινά.

ΠΡΟΜΗΘΕΥΣ.

ἐλαφρὸν ὅστις πημάτων ἔξω πόδα
ἔχει παραινεῖν νουθετεῖν τε τὸν κακῶς
πράσσοντ᾽· ἐγὼ δὲ ταῦθ᾽ ἅπαντ᾽ ἠπιστάμην.
ἑκὼν ἑκὼν ἥμαρτον, οὐκ ἀρνήσομαι·
θνητοῖς δ᾽ ἀρήγων αὐτὸς ηὑρόμην πόνους.
οὐ μήν τι ποιναῖς γ᾽ ᾠόμην τοίαισί με
κατισχνανεῖσθαι πρὸς πέτραις πεδαρσίοις,
τυχόντ᾽ ἐρήμου τοῦδ᾽ ἀγείτονος πάγου.
καί μοι τὰ μὲν παρόντα μὴ δύρεσθ᾽ ἄχη,
πέδοι δὲ βᾶσαι τὰς προσερπούσας τύχας
ἀκούσαθ᾽, ὡς μάθητε διὰ τέλους τὸ πᾶν.

πίθεσθέ μοι, πίθεσθε, συμπονήσατε
τῷ νῦν μογοῦντι. ταὐτά τοι πλανωμένη
πρὸς ἄλλοτ' ἄλλον πημονὴ προσιζάνει.

ΧΟΡΟΣ.

οὐκ ἀκούσαις ἐπεθώϋξας
τοῦτο, Προμηθεῦ.
καὶ νῦν ἐλαφρῷ ποδὶ κραιπνόσυτον
θᾶκον προλιποῦσ',
αἰθέρα θ' ἁγνὸν πόρον οἰωνῶν,
ὀκριοέσσῃ χθονὶ τῇδε πελῶ·
τοὺς σοὺς δὲ πόνους
χρήζω διὰ παντὸς ἀκοῦσαι.

ΩΚΕΑΝΟΣ.

ἥκω δολιχῆς τέρμα κελεύθου
διαμειψάμενος πρὸς σέ, Προμηθεῦ,
τὸν πτερυγωκῆ τόνδ' οἰωνὸν
γνώμῃ στομίων ἄτερ εὐθύνων·
ταῖς σαῖς δὲ τύχαις, ἴσθι, συναλγῶ.
τό τε γάρ με, δοκῶ, ξυγγενὲς οὕτως
ἐσαναγκάζει,
χωρίς τε γένους οὐκ ἔστιν ὅτῳ
μείζονα μοῖραν νείμαιμ' ἢ σοί.
γνώσει δὲ τάδ' ὡς ἔτυμ', οὐδὲ μάτην
χαριτογλωσσεῖν ἔνι μοι· φέρε γὰρ

σήμαιν' ὅ τι χρή σοι ξυμπράσσειν· 295
οὐ γάρ ποτ' ἐρεῖς ὡς Ὠκεανοῦ
φίλος ἐστὶ βεβαιότερός σοι.

ΠΡΟΜΗΘΕΥΣ.

ἔα, τί χρῆμα; καὶ σὺ δὴ πόνων ἐμῶν
ἥκεις ἐπόπτης; πῶς ἐτόλμησας, λιπὼν
ἐπώνυμόν τε ῥεῦμα καὶ πετρηρεφῆ 300
αὐτόκτιτ' ἄντρα, τὴν σιδηρομήτορα
ἐλθεῖν ἐς αἶαν; ἦ θεωρήσων τύχας
ἐμὰς ἀφῖξαι καὶ ξυνασχαλῶν κακοῖς;
δέρκου θέαμα, τόνδε τὸν Διὸς φίλον,
τὸν ξυγκαταστήσαντα τὴν τυραννίδα, 305
οἵαις ὑπ' αὐτοῦ πημοναῖσι κάμπτομαι.

ΩΚΕΑΝΟΣ.

ὁρῶ, Προμηθεῦ, καὶ παραινέσαι γέ σοι
θέλω τὰ λῷστα, καίπερ ὄντι ποικίλῳ.
γίγνωσκε σαυτὸν καὶ μεθάρμοσαι τρόπους
νέους· νέος γὰρ καὶ τύραννος ἐν θεοῖς. 310
εἰ δ' ὧδε τραχεῖς καὶ τεθηγμένους λόγους
ῥίψεις, τάχ' ἄν σου καὶ μακρὰν ἀνωτέρω
θακῶν κλύοι Ζεὺς, ὥστε σοι τὸν νῦν ὄχλον
παρόντα μόχθων παιδιὰν εἶναι δοκεῖν.
ἀλλ', ὦ ταλαίπωρ', ἃς ἔχεις ὀργὰς ἄφες, 315
ζήτει δὲ τῶνδε πημάτων ἀπαλλαγάς.

ἀρχαῖ' ἴσως σοι φαίνομαι λέγειν τάδε·
τοιαῦτα μέντοι τῆς ἄγαν ὑψηγόρου
γλώσσης, Προμηθεῦ, τἀπίχειρα γίγνεται.
σὺ δ' οὐδέπω ταπεινὸς οὐδ' εἴκεις κακοῖς,
πρὸς τοῖς παροῦσι δ' ἄλλα προσλαβεῖν θέλεις.
οὔκουν ἔμοιγε χρώμενος διδασκάλῳ
πρὸς κέντρα κῶλον ἐκτενεῖς, ὁρῶν ὅτι
τραχὺς μόναρχος οὐδ' ὑπεύθυνος κρατεῖ.
καὶ νῦν ἐγὼ μὲν εἶμι καὶ πειράσομαι
ἐὰν δύνωμαι τῶνδέ σ' ἐκλῦσαι πόνων·
σὺ δ' ἡσύχαζε μηδ' ἄγαν λαβροστόμει.
ἢ οὐκ οἶσθ' ἀκριβῶς ὢν περισσόφρων ὅτι
γλώσσῃ ματαίᾳ ζημία προστρίβεται;

ΠΡΟΜΗΘΕΥΣ.

ζηλῶ σ' ὀθούνεκ' ἐκτὸς αἰτίας κυρεῖς,
πάντων μετασχὼν καὶ τετολμηκὼς ἐμοί.
καὶ νῦν ἔασον μηδέ σοι μελησάτω.
πάντως γὰρ οὐ πείσεις νιν· οὐ γὰρ εὐπιθής.
πάπταινε δ' αὐτὸς μή τι πημανθῇς ὁδῷ.

ΩΚΕΑΝΟΣ.

πολλῷ γ' ἀμείνων τοὺς πέλας φρενοῦν ἔφυς
ἢ σαυτόν· ἔργῳ κοὐ λόγῳ τεκμαίρομαι.
ὁρμώμενον δὲ μηδαμῶς μ' ἀντισπάσῃς·
αὐχῶ γὰρ αὐχῶ τήνδε δωρεὰν ἐμοὶ
δώσειν Δί', ὥστε τῶνδέ σ' ἐκλύσαι πόνων.

ΠΡΟΜΗΘΕΥΣ.

τὰ μέν σ' ἐπαινῶ κοὐδαμῆ λήξω ποτέ·
προθυμίας γὰρ οὐδὲν ἐλλείπεις. ἀτὰρ
μηδὲν πόνει· μάτην γὰρ οὐδὲν ὠφελῶν
ἐμοὶ πονήσεις, εἴ τι καὶ πονεῖν θέλεις.
ἀλλ' ἡσύχαζε σαυτὸν ἐκποδὼν ἔχων·
ἐγὼ γὰρ οὐκ εἰ δυστυχῶ, τοῦδ' οὕνεκα
θέλοιμ' ἂν ὡς πλείστοισι πημονὰς τυχεῖν.
οὐ δῆτ', ἐπεί με χαὶ κασιγνήτου τύχαι
τείρουσ' Ἄτλαντος, ὃς πρὸς ἑσπέρους τόπους
ἕστηκε κίον' οὐρανοῦ τε καὶ χθονὸς
ὤμοις ἐρείδων, ἄχθος οὐκ εὐάγκαλον.
τὸν γηγενῆ τε Κιλικίων οἰκήτορα
ἄντρων ἰδὼν ᾠκτειρα, δάϊον τέρας,
ἑκατογκάρανον πρὸς βίαν χειρούμενον
Τυφῶνα θοῦρον, πᾶσιν ὃς ἀνέστη θεοῖς,
σμερδναῖσι γαμφηλαῖσι συρίζων φόνον·
ἐξ ὀμμάτων δ' ἤστραπτε γοργωπὸν σέλας,
ὡς τὴν Διὸς τυραννίδ' ἐκπέρσων βίᾳ·
ἀλλ' ἦλθεν αὐτῷ Ζηνὸς ἄγρυπνον βέλος,
καταιβάτης κεραυνὸς ἐκπνέων φλόγα,
ὃς αὐτὸν ἐξέπληξε τῶν ὑψηγόρων
κομπασμάτων. φρένας γὰρ εἰς αὐτὰς τυπεὶς
ἐφεψαλώθη κἀξεβροντήθη σθένος.
καὶ νῦν ἀχρεῖον καὶ παράορον δέμας
κεῖται στενωποῦ πλησίον θαλασσίου

ἰπούμενος ῥίζαισιν Αἰτναίαις ὕπο·
κορυφαῖς δ' ἐν ἄκραις ἥμενος μυδροκτυπεῖ
Ἥφαιστος, ἔνθεν ἐκραγήσονταί ποτε
ποταμοὶ πυρὸς δάπτοντες ἀγρίαις γνάθοις
τῆς καλλικάρπου Σικελίας λευρὸς γύας·
τοιόνδε Τυφὼς ἐξαναζέσει χόλον
θερμοῖς ἀπλάτου βέλεσι πυρπνόου ζάλης,
καίπερ κεραυνῷ Ζηνὸς ἠνθρακωμένος.
σὺ δ' οὐκ ἄπειρος, οὐδ' ἐμοῦ διδασκάλου
χρῄζεις· σεαυτὸν σῷζ' ὅπως ἐπίστασαι·
ἐγὼ δὲ τὴν παροῦσαν ἀντλήσω τύχην,
ἕς τ' ἂν Διὸς φρόνημα λωφήσῃ χόλου.

ΩΚΕΑΝΟΣ.

οὔκουν, Προμηθεῦ, τοῦτο γιγνώσκεις ὅτι
ὀργῆς νοσούσης εἰσὶν ἰατροὶ λόγοι;

ΠΡΟΜΗΘΕΥΣ.

ἐάν τις ἐν καιρῷ γε μαλθάσσῃ κέαρ
καὶ μὴ σφριγῶντα θυμὸν ἰσχναίνῃ βίᾳ.

ΩΚΕΑΝΟΣ.

ἐν τῷ προμηθεῖσθαι δὲ καὶ τολμᾶν τίνα
ὁρᾷς ἐνοῦσαν ζημίαν; δίδασκέ με.

ΠΡΟΜΗΘΕΥΣ.

μόχθον περισσὸν κουφόνουν τ' εὐηθίαν.

ΩΚΕΑΝΟΣ.

ἔα με τήνδε τὴν νόσον νοσεῖν, ἐπεὶ
κέρδιστον εὖ φρονοῦντα μὴ δοκεῖν φρονεῖν.

ΠΡΟΜΗΘΕΥΣ.

ἐμὸν δοκήσει τἀμπλάκημ' εἶναι τόδε.

ΩΚΕΑΝΟΣ.

σαφῶς μ' ἐς οἶκον σὸς λόγος στέλλει πάλιν.

ΠΡΟΜΗΘΕΥΣ.

μὴ γάρ σε θρῆνος οὑμὸς εἰς ἔχθραν βάλῃ.

ΩΚΕΑΝΟΣ.

ἦ τῷ νέον θακοῦντι παγκρατεῖς ἕδρας ;

ΠΡΟΜΗΘΕΥΣ.

τούτου φυλάσσου μή ποτ' ἀχθεσθῇ κέαρ.

ΩΚΕΑΝΟΣ.

ἦ σὴ, Προμηθεῦ, ξυμφορὰ διδάσκαλος.

ΠΡΟΜΗΘΕΥΣ.

στέλλου, κομίζου, σῶζε τὸν παρόντα νοῦν.

ΩΚΕΑΝΟΣ.

ὁρμωμένῳ μοι τόνδ' ἐθώϋξας λόγον.
λευρὸν γὰρ οἶμον αἰθέρος ψαίρει πτεροῖς

τετρασκελὴς οἰωνός· ἄσμενος δέ τἂν
σταθμοῖς ἐν οἰκείοισι κάμψειεν γόνυ.

ΧΟΡΟΣ. στρ. ά.

στένω σε τᾶς οὐλομένας τύχας, Προμηθεῦ,
δακρυσίστακτον ἀπ' ὄσσων ῥαδινῶν δ' εἰβομένα ῥέος παρειὰν
νοτίοις ἔτεγξα παγαῖς· ἀμέγαρτα γὰρ τάδε Ζεὺς
ἰδίοις νόμοις κρατύνων ὑπερήφανον θεοῖς τοῖς
πάρος ἐνδείκνυσιν αἰχμάν.

ἀντ. ά.

πρόπασα δ' ἤδη στονόεν λέλακε χώρα,
μεγαλοσχήμονά τ' ἀρχαιοπρεπῆ δακρυχέει στένουσα τὰν σὰν
ξυνομαιμόνων τε τιμὰν, ὁπόσοι τ' ἔποικον ἁγνᾶς
Ἀσίας ἕδος νέμονται, μεγαλοστόνοισι σοῖς πήμασι συγκάμνουσι θνατοί·

Κολχίδος τε γᾶς ἔνοικοι στρ. β'.
παρθένοι, μάχας ἄτρεστοι,
καὶ Σκύθης ὅμιλος, οἳ γᾶς
ἔσχατον τόπον ἀμφὶ Μαιῶτιν ἔχουσι λίμναν,

Ἀραβίας τ' ἄρειον ἄνθος, ἀντ. β'.
ὑψίκρημνόν θ' οἳ πόλισμα
Καυκάσου πέλας νέμονται,

δάϊος στρατὸς, ὀξυπρῴροισι βρέμων ἐν αἰχμαῖς.

ἐπῳδ.

μόνον δὴ πρόσθεν ἄλλον ἐν πόνοις
δαμέντ' ἀδαμαντοδέτοις Τιτᾶνα λύμαις εἰσιδόμαν θεὸν Ἄτλανθ',
ὃς αἰὲν ὑπέροχον σθένος κραταιὸν
οὐράνιόν τε πόλον νώτοις ὑποστενάζει.
βοᾷ δὲ πόντιος κλύδων ξυμπίτνων, στένει βυθὸς,
κελαινὸς δ' Ἄϊδος ὑποβρέμει μυχὸς γᾶς,
παγαί θ' ἁγνορύτων ποταμῶν στένουσιν ἄλγος οἰκτρόν.

ΠΡΟΜΗΘΕΥΣ.

μή τοι χλιδῇ δοκεῖτε μηδ' αὐθαδίᾳ
σιγᾶν με· συννοίᾳ δὲ δάπτομαι κέαρ,
ὁρῶν ἐμαυτὸν ὧδε προυσελούμενον.
καίτοι θεοῖσι τοῖς νέοις τούτοις γέρα
τίς ἄλλος ἢ 'γὼ παντελῶς διώρισεν;
ἀλλ' αὐτὰ σιγῶ. καὶ γὰρ εἰδυίαισιν ἂν
ὑμῖν λέγοιμι· τἀν βροτοῖς δὲ πήματα
ἀκούσαθ', ὡς σφᾶς νηπίους ὄντας τὸ πρὶν
ἔννους ἔθηκα καὶ φρενῶν ἐπηβόλους.
λέξω δὲ, μέμψιν οὔτιν' ἀνθρώποις ἔχων,
ἀλλ' ὧν δέδωκ' εὔνοιαν ἐξηγούμενος·
οἳ πρῶτα μὲν βλέποντες ἔβλεπον μάτην,
κλύοντες οὐκ ἤκουον, ἀλλ' ὀνειράτων

ἀλίγκιοι μορφαῖσι τὸν μακρὸν χρόνον
ἔφυρον εἰκῇ πάντα, κοὔτε πλινθυφεῖς
δόμους προσείλους ἦσαν, οὐ ξυλουργίαν·
κατώρυχες δ' ἔναιον ὥστ' ἀήσυροι
μύρμηκες ἄντρων ἐν μυχοῖς ἀνηλίοις.
ἦν δ' οὐδὲν αὐτοῖς οὔτε χείματος τέκμαρ
οὔτ' ἀνθεμώδους ἦρος οὔτε καρπίμου
θέρους βέβαιον, ἀλλ' ἄτερ γνώμης τὸ πᾶν
ἔπρασσον, ἕς τε δή σφιν ἀντολὰς ἐγὼ
ἄστρων ἔδειξα τάς τε δυσκρίτους δύσεις.
καὶ μὴν ἀριθμὸν ἔξοχον σοφισμάτων
ἐξηῦρον αὐτοῖς, γραμμάτων τε συνθέσεις,
μνήμην θ' ἁπάντων μουσομήτορ' ἐργάτιν.
κἄζευξα πρῶτος ἐν ζυγοῖσι κνώδαλα
ζεύγλαισι δουλεύοντα σώμασίν θ', ὅπως
θνητοῖς μεγίστων διάδοχοι μοχθημάτων
γένοινθ', ὑφ' ἅρμα τ' ἤγαγον φιληνίους
ἵππους, ἄγαλμα τῆς ὑπερπλούτου χλιδῆς.
θαλασσόπλαγκτα δ' οὔτις ἄλλος ἀντ' ἐμοῦ
λινόπτερ' ἠῦρε ναυτίλων ὀχήματα.
τοιαῦτα μηχανήματ' ἐξευρὼν τάλας
βροτοῖσιν, αὐτὸς οὐκ ἔχω σόφισμ' ὅτῳ
τῆς νῦν παρούσης πημονῆς ἀπαλλαγῶ.

ΧΟΡΟΣ.

πέπονθας αἰκὲς πῆμ'· ἀποσφαλεὶς φρενῶν
πλανᾷ, κακὸς δ' ἰατρὸς ὥς τις ἐς νόσον

πεσὼν ἀθυμεῖς καὶ σεαυτὸν οὐκ ἔχεις
εὑρεῖν ὁποίοις φαρμάκοις ἰάσιμος.

ΠΡΟΜΗΘΕΥΣ.

τὰ λοιπά μου κλύουσα θαυμάσει πλέον,
οἵας τέχνας τε καὶ πόρους ἐμησάμην.
τὸ μὲν μέγιστον, εἴ τις ἐς νόσον πέσοι,
οὐκ ἦν ἀλέξημ᾽ οὐδὲν οὔτε βρώσιμον,
οὐ χριστὸν, οὔτε πιστὸν, ἀλλὰ φαρμάκων
χρείᾳ κατεσκέλλοντο, πρίν γ᾽ ἐγὼ σφίσιν
ἔδειξα κράσεις ἠπίων ἀκεσμάτων,
αἷς τὰς ἁπάσας ἐξαμύνονται νόσους.
τρόπους τε πολλοὺς μαντικῆς ἐστοίχισα,
κἄκρινα πρῶτος ἐξ ὀνειράτων ἃ χρὴ
ὕπαρ γενέσθαι, κληδόνας τε δυσκρίτους
ἐγνώρισ᾽ αὐτοῖς· ἐνοδίους τε συμβόλους
γαμψωνύχων τε πτῆσιν οἰωνῶν σκεθρῶς
διώρισ᾽, οἵτινές τε δεξιοὶ φύσιν
εὐωνύμους τε, καὶ δίαιταν ἥντινα
ἔχουσ᾽ ἕκαστοι, καὶ πρὸς ἀλλήλους τίνες
ἔχθραι τε καὶ στέργηθρα καὶ ξυνεδρίαι·
σπλάγχνων τε λειότητα, καὶ χροιὰν τίνα
ἔχοντ᾽ ἂν εἴη δαίμοσιν πρὸς ἡδονὴν,
χολῆς λοβοῦ τε ποικίλην εὐμορφίαν,
κνίσῃ τε κῶλα ξυγκαλυπτὰ καὶ μακρὰν
ὀσφὺν πυρώσας δυστέκμαρτον ἐς τέχνην
ὤδωσα θνητούς· καὶ φλογωπὰ σήματα

ἐξωμμάτωσα, πρόσθεν ὄντ' ἐπάργεμα.
τοιαῦτα μὲν δὴ ταῦτ'· ἔνερθε δὲ χθονὸς
κεκρυμμέν' ἀνθρώποισιν ὠφελήματα,
χαλκὸν, σίδηρον, ἄργυρον, χρυσόν τε τίς
φήσειεν ἂν πάροιθεν ἐξευρεῖν ἐμοῦ ;
οὐδεὶς, σάφ' οἶδα, μὴ μάτην φλῦσαι θέλων.
βραχεῖ δὲ μύθῳ πάντα συλλήβδην μάθε,
πᾶσαι τέχναι βροτοῖσιν ἐκ Προμηθέως.

ΧΟΡΟΣ.

μή νυν βροτοὺς μὲν ὠφέλει καιροῦ πέρα,
σαυτοῦ δ' ἀκήδει δυστυχοῦντος· ὡς ἐγὼ
εὔελπίς εἰμι τῶνδέ σ' ἐκ δεσμῶν ἔτι
λυθέντα μηδὲν μεῖον ἰσχύσειν Διός.

ΠΡΟΜΗΘΕΥΣ.

οὐ ταῦτα ταῦτῃ Μοῖρά πω τελεσφόρος
κρᾶναι πέπρωται, μυρίαις δὲ πημοναῖς
δύαις τε καμφθεὶς ὧδε δεσμὰ φυγγάνω·
τέχνη δ' ἀνάγκης ἀσθενεστέρα μακρῷ.

ΧΟΡΟΣ.

τίς οὖν ἀνάγκης ἐστὶν οἰακοστρόφος;

ΠΡΟΜΗΘΕΥΣ.

Μοῖραι τρίμορφοι μνήμονές τ' Ἐρινύες.

ΧΟΡΟΣ.

τούτων ἄρα Ζεύς ἐστιν ἀσθενέστερος.

ΠΡΟΜΗΘΕΥΣ.

οὔκουν ἂν ἐκφύγοι γε τὴν πεπρωμένην.

ΧΟΡΟΣ.

τί γὰρ πέπρωται Ζηνὶ πλὴν ἀεὶ κρατεῖν;

ΠΡΟΜΗΘΕΥΣ.

τοῦτ᾽ οὐκέτ᾽ ἂν πύθοιο μηδὲ λιπάρει.

ΧΟΡΟΣ.

ἦ πού τι σεμνόν ἐστιν ὃ ξυναμπέχεις.

ΠΡΟΜΗΘΕΥΣ.

ἄλλου λόγου μέμνησθε, τόνδε δ᾽ οὐδαμῶς
καιρὸς γεγωνεῖν, ἀλλὰ συγκαλυπτέος
ὅσον μάλιστα· τόνδε γὰρ σώζων ἐγὼ
δεσμοὺς ἀεικεῖς καὶ δύας ἐκφυγγάνω.

ΧΟΡΟΣ.

μηδάμ᾽ ὁ πάντα νέμων στρ. ά.
θεῖτ᾽ ἐμᾷ γνώμᾳ κράτος ἀντίπαλον Ζεὺς,
μηδ᾽ ἑλινύσαιμι θεοὺς ὁσίαις
θοίναις ποτινισσομένα

βουφόνοις, παρ' Ὠκεανοῦ πατρὸς ἄσβε-
στον πόρον,
μηδ' ἀλίτοιμι λόγοις,
ἀλλά μοι τόδ' ἐμμένοι καὶ μήποτ' ἐκτακείη·

ἡδύ τι θαρσαλέαις ἀντ. ά.
τὸν μακρὸν τείνειν βίον ἐλπίσι, φαναῖς
θυμὸν ἀλδαίνουσαν ἐν εὐφροσύναις.
φρίσσω δέ σε δερκομένα
μυρίοις μόχθοις διακναιόμενον * * *
Ζῆνα γὰρ οὐ τρομέων
ἰδίᾳ γνώμᾳ σέβει θνατοὺς ἄγαν, Προμηθεῦ.

στρ. β'.
φέρ' ὅπως ἄχαρις χάρις, ὦ φίλος, εἰπὲ,
ποῦ τίς ἀλκά;
τίς ἐφαμερίων ἄρηξις; οὐδ' ἐδέρχθης
ὀλιγοδρανίαν ἄκικυν,
ἰσόνειρον, ᾗ τὸ φωτῶν
ἀλαὸν γένος ἐμπεποδισμένον; οὔποτε θνατῶν
τὰν Διὸς ἁρμονίαν ἀνδρῶν παρεξίασι βουλαί.

ἀντ. β'.
ἔμαθον τάδε σὰς προσιδοῦσ' ὀλοὰς τύχας,
Προμηθεῦ.
τὸ διαμφίδιον δέ μοι μέλος προσέπτα
τόδ' ἐκεῖνό θ' ὅτ' ἀμφὶ λουτρὰ
καὶ λέχος σὸν ὑμεναίουν

ἰόταται γάμων, ὅτε τὰν ὁμοπάτριον ἔδνοις
ἄγαγες Ἡσιόναν πιθὼν δάμαρτα κοινόλεκτρον.

ΙΩ.

τίς γῆ; τί γένος; τίνα φῶ λεύσσειν
τόνδε χαλινοῖς ἐν πετρίνοισιν
χειμαζόμενον;
τίνος ἀμπλακίας ποινὰς ὀλέκει;
σήμηνον ὅποι
γῆς ἡ μογερὰ πεπλάνημαι.

ἆ ἆ, προ.
χρίει τις αὖ με τὰν τάλαιναν οἶστρος,
εἴδωλον Ἄργου γηγενοῦς,
ἄλευε δᾶ· φοβοῦμαι
τὸν μυριωπὸν εἰσορῶσα βούταν.
ὁ δὲ πορεύεται δόλιον ὄμμ' ἔχων,
ὃν οὐδὲ κατθανόντα γαῖα κεύθει.
ἀλλ' ἐμὲ τὰν τάλαιναν
ἐξ ἐνέρων περῶν κυναγετεῖ, πλανᾷ τε νῆστιν
ἀνὰ τὰν παραλίαν ψάμμον.

στρ.
ὑπὸ δὲ κηρόπλαστος ὀτοβεῖ δόναξ
ἀχέτας ὑπνοδόταν νόμον·
ἰὼ ἰώ, πόποι, ποῖ,
πόποι, ποῖ μ' ἄγουσι τηλέπλανοι πλάναι;
τί ποτέ μ', ὦ Κρόνιε παῖ, τί ποτε ταῖσδ'
ἐνέζευξας εὑρὼν ἁμαρτοῦσαν

ἐν πημοσύναις, ἐὴ,
οἰστρηλάτῳ δὲ δείματι δειλαίαν
παράκοπον ὧδε τείρεις ;
πυρί με φλέξον, ἢ χθονὶ κάλυψον, ἢ ποντίοις
δάκεσι δὸς βορὰν,
μηδέ μοι φθονήσῃς
εὐγμάτων, ἄναξ.
ἄδην με πολύπλανοι πλάναι
γεγυμνάκασιν, οὐδ' ἔχω μαθεῖν ὅπα
πημονὰς ἀλύξω.
κλύεις φθέγμα τᾶς βούκερω παρθένου ;

ΠΡΟΜΗΘΕΥΣ.

πῶς δ' οὐ κλύω τῆς οἰστροδινήτου κόρης
τῆς Ἰναχείας ; ἢ Διὸς θάλπει κέαρ
ἔρωτι, καὶ νῦν τοὺς ὑπερμήκεις δρόμους
Ἥρᾳ στυγητὸς πρὸς βίαν γυμνάζεται.

ΙΩ. ἀντ.

πόθεν ἐμοῦ σὺ πατρὸς ὄνομ' ἀπύεις,
εἰπέ μοι τᾷ μογερᾷ τίς ὢν
τίς ἆρα μ', ὦ τάλας, τὰν
ταλαίπωρον ὧδ' ἐτήτυμα προσθροεῖς,
θεόσυτόν τε νόσον ὠνόμασας, ἃ μαραίνει με
χρίουσα κέντροις *
* φοιταλέοις, ἐή.
σκιρτημάτων δὲ νήστισιν αἰκίαις

λαβρόσυτος ἦλθον, Ἥρας
ἐπικότοισι μήδεσι δαμεῖσα. δυσδαιμόνων
δὲ τίνες, οἳ, ἐή,
οἵ᾽ ἐγὼ μογοῦσιν ;
ἀλλά μοι τορῶς
τέκμηρον ὅ τι μ᾽ ἐπαμμένει
παθεῖν, τί μῆχαρ, ἢ τί φάρμακον νόσου,
δεῖξον, εἴπερ οἶσθα·
θρόει, φράζε τᾷ δυσπλάνῳ παρθένῳ.

ΠΡΟΜΗΘΕΥΣ.

λέξω τορῶς σοι πᾶν ὅπερ χρῄζεις μαθεῖν,
οὐκ ἐμπλέκων αἰνίγματ᾽, ἀλλ᾽ ἁπλῷ λόγῳ,
ὥσπερ δίκαιον πρὸς φίλους οἴγειν στόμα.
πυρὸς βροτοῖς δοτῆρ᾽ ὁρᾷς Προμηθέα.

ΙΩ.

ὦ κοινὸν ὠφέλημα θνητοῖσιν φανείς,
τλῆμον Προμηθεῦ, τοῦ δίκην πάσχεις τάδε ;

ΠΡΟΜΗΘΕΥΣ.

ἁρμοῖ πέπαυμαι τοὺς ἐμοὺς θρηνῶν πόνους.

ΙΩ.

οὔκουν πόροις ἂν τήνδε δωρεὰν ἐμοί ;

ΠΡΟΜΗΘΕΥΣ.

λέγ᾽ ἥντιν᾽ αἰτεῖ· πᾶν γὰρ ἂν πύθοιό μου.

ΙΩ.

σήμηνον ὅστις ἐν φάραγγί σ' ὤχμασε.

ΠΡΟΜΗΘΕΥΣ.

βούλευμα μὲν τὸ Διὸν, Ἡφαίστου δὲ χείρ.

ΙΩ.

ποινὰς δὲ ποίων ἀμπλακημάτων τίνεις;

ΠΡΟΜΗΘΕΥΣ.

τοσοῦτον ἀρκῶ σοι σαφηνίσαι μόνον.

ΙΩ.

καὶ πρός γε τούτοις τέρμα τῆς ἐμῆς πλάνης
δεῖξον τίς ἔσται τῇ ταλαιπώρῳ χρόνος.

ΠΡΟΜΗΘΕΥΣ.

τὸ μὴ μαθεῖν σοι κρεῖσσον ἢ μαθεῖν τάδε.

ΙΩ.

μήτοι με κρύψῃς τοῦθ' ὅπερ μέλλω παθεῖν.

ΠΡΟΜΗΘΕΥΣ.

ἀλλ' οὐ μεγαίρω τοῦδέ σοι δωρήματος.

ΙΩ.

τί δῆτα μέλλεις μὴ οὐ γεγωνίσκειν τὸ πᾶν;

ΠΡΟΜΗΘΕΥΣ.

φθόνος μὲν οὐδεὶς, σὰς δ' ὀκνῶ θρᾶξαι φρένας.

ΙΩ.

μή μου προκήδου μᾶσσον ὡς ἐμοὶ γλυκύ.

ΠΡΟΜΗΘΕΥΣ.

ἐπεὶ προθυμεῖ, χρὴ λέγειν· ἄκουε δή.

ΧΟΡΟΣ.

μήπω γε· μοῖραν δ' ἡδονῆς κἀμοὶ πόρε.
τὴν τῆσδε πρῶτον ἱστορήσωμεν νόσον,
αὐτῆς λεγούσης τὰς πολυφθόρους τύχας·
τὰ λοιπὰ δ' ἄθλων σοῦ διδαχθήτω πάρα.

ΠΡΟΜΗΘΕΥΣ.

σὸν ἔργον, Ἰοῖ, ταῖσδ' ὑπουργῆσαι χάριν,
ἄλλως τε πάντως καὶ κασιγνήταις πατρός.
ὡς τἀποκλαῦσαι κἀποδύρασθαι τύχας
ἐνταῦθ', ὅπη μέλλοι τις οἴσεσθαι δάκρυ
πρὸς τῶν κλυόντων, ἀξίαν τριβὴν ἔχει.

ΙΩ.

οὐκ οἶδ' ὅπως ὑμῖν ἀπιστῆσαί με χρὴ,
σαφεῖ δὲ μύθῳ πᾶν ὅπερ προσχρῄζετε
πεύσεσθε· καίτοι καὶ λέγουσ' αἰσχύνομαι

θεόσσυτον χειμῶνα καὶ διαφθορὰν
μορφῆς, ὅθεν μοι σχετλίᾳ προσέπτατο.
ἀεὶ γὰρ ὄψεις ἔννυχοι πωλεύμεναι
ἐς παρθενῶνας τοὺς ἐμοὺς παρηγόρουν
λείοισι μύθοις· ὦ μέγ' εὔδαιμον κόρη,
τί παρθενεύει δαρὸν, ἐξὸν σοι γάμου
τυχεῖν μεγίστου; Ζεὺς γὰρ ἱμέρου βέλει
πρὸς σοῦ τέθαλπται καὶ ξυναίρεσθαι Κύπριν
θέλει· σὺ δ', ὦ παῖ, μἀπολακτίσῃς λέχος
τὸ Ζηνὸς, ἀλλ' ἔξελθε πρὸς Λέρνης βαθὺν
λειμῶνα, ποίμνας βουστάσεις τε πρὸς πατρὸς,
ὡς ἂν τὸ Διὸν ὄμμα λωφήσῃ πόθου.
τοιοῖσδε πάσας εὐφρόνας ὀνείρασι
ξυνειχόμην δύστηνος, ἕς τε δὴ πατρὶ
ἔτλην γεγωνεῖν νυκτίφαντ' ὀνείρατα.
ὁ δ' ἔς τε Πυθὼ κἀπὶ Δωδώνης πυκνοὺς
θεοπρόπους ἴαλλεν, ὡς μάθοι τί χρὴ
δρῶντ' ἢ λέγοντα δαίμοσιν πράσσειν φίλα.
ἦκον δ' ἀναγγέλλοντες αἰολοστόμους
χρησμοὺς ἀσήμους δυσκρίτως τ' εἰρημένους.
τέλος δ' ἐναργὴς βάξις ἦλθεν Ἰνάχῳ
σαφῶς ἐπισκήπτουσα καὶ μυθουμένη
ἔξω δόμων τε καὶ πάτρας ὠθεῖν ἐμὲ,
ἄφετον ἀλᾶσθαι γῆς ἐπ' ἐσχάτοις ὅροις·
κεἰ μὴ θέλοι, πυρωπὸν ἐκ Διὸς μολεῖν
κεραυνὸν, ὃς πᾶν ἐξαϊστώσοι γένος.
τοιοῖσδε πεισθεὶς Λοξίου μαντεύμασιν,

ἐξήλασέν με κἀπέκλῃσε δωμάτων
ἄκουσαν ἄκων· ἀλλ' ἐπηνάγκαζέ νιν
Διὸς χαλινὸς πρὸς βίαν πράσσειν τάδε.
εὐθὺς δὲ μορφὴ καὶ φρένες διάστροφοι
ἦσαν, κεραστὶς δ', ὡς ὁρᾶτ', ὀξυστόμῳ
μύωπι χρισθεῖσ' ἐμμανεῖ σκιρτήματι
ᾖσσον πρὸς εὔποτόν τε Κερχνείας ῥέος
Λέρνης τε κρήνην· βουκόλος δὲ γηγενὴς
ἄκρατος ὀργὴν Ἄργος ὠμάρτει, πυκνοῖς
ὄσσοις δεδορκὼς τοὺς ἐμοὺς κατὰ στίβους.
ἀπροσδόκητος δ' αὐτὸν ἀφνίδιος μόρος
τοῦ ζῆν ἀπεστέρησεν. οἰστροπλὴξ δ' ἐγὼ
μάστιγι θείᾳ γῆν πρὸ γῆς ἐλαύνομαι.
κλύεις τὰ πραχθέντ'· εἰ δ' ἔχεις εἰπεῖν ὅ τι
λοιπὸν πόνων, σήμαινε· μηδέ μ' οἰκτίσας
ξύνθαλπε μύθοις ψευδέσιν· νόσημα γὰρ
αἴσχιστον εἶναί φημι συνθέτους λόγους.

ΧΟΡΟΣ.

ἔα ἔα, ἄπεχε, φεῦ·
οὔποτ' οὔποτ' ηὔχουν ξένους
μολεῖσθαι λόγους εἰς ἀκοὰν ἐμὰν,
οὐδ' ὧδε δυσθέατα καὶ δύσοιστα
πήματα, λύματα, δείματ' ἐμὰν
ἀμφάκει κέντρῳ ψύχειν ψυχάν·
ἰὼ ἰὼ μοῖρα μοῖρα,
πέφρικ' εἰσιδοῦσα πρᾶξιν Ἰοῦς.

ΠΡΟΜΗΘΕΥΣ.

πρῴ γε στενάζεις καὶ φόβου πλέα τις εἶ·
ἐπίσχες ἕς τ᾽ ἂν καὶ τὰ λοιπὰ προσμάθῃς.

ΧΟΡΟΣ.

λέγ᾽, ἐκδίδασκε· τοῖς νοσοῦσί τοι γλυκὺ
τὸ λοιπὸν ἄλγος προὐξεπίστασθαι τορῶς.

ΠΡΟΜΗΘΕΥΣ.

τὴν πρίν γε χρείαν ἠνύσασθ᾽ ἐμοῦ πάρα
κούφως· μαθεῖν γὰρ τῆσδε πρῶτ᾽ ἐχρῄζετε
τὸν ἀμφ᾽ ἑαυτῆς ἆθλον ἐξηγουμένης·
τὰ λοιπὰ νῦν ἀκούσαθ᾽, οἷα χρὴ πάθη
τλῆναι πρὸς Ἥρας τήνδε τὴν νεάνιδα.
σύ τ᾽, Ἰνάχειον σπέρμα, τοὺς ἐμοὺς λόγους
θυμῷ βάλ᾽, ὡς ἂν τέρματ᾽ ἐκμάθῃς ὁδοῦ.
πρῶτον μὲν ἐνθένδ᾽ ἡλίου πρὸς ἀντολὰς
στρέψασα σαυτὴν στεῖχ᾽ ἀνηρότους γύας·
Σκύθας δ᾽ ἀφίξει νομάδας, οἳ πλεκτὰς στέγας
πεδάρσιοι ναίουσ᾽ ἐπ᾽ εὐκύκλοις ὄχοις,
ἐκηβόλοις τόξοισιν ἐξηρτυμένοι·
οἷς μὴ πελάζειν, ἀλλ᾽ ἁλιστόνοις πόδας
χρίμπτουσα ῥαχίαισιν ἐκπερᾶν χθόνα.
λαιᾶς δὲ χειρὸς οἱ σιδηροτέκτονες
οἰκοῦσι Χάλυβες, οὓς φυλάξασθαί σε χρή.
ἀνήμεροι γὰρ οὐδὲ πρόσπλατοι ξένοις.
ἥξεις δ᾽ ὑβριστὴν ποταμὸν οὐ ψευδώνυμον,

ὃν μὴ περάσῃς, οὐ γὰρ εὔβατος περᾶν,
πρὶν ἂν πρὸς αὐτὸν Καύκασον μόλῃς, ὀρῶν
ὕψιστον, ἔνθα ποταμὸς ἐκφυσᾷ μένος
κροτάφων ἀπ' αὐτῶν. ἀστρογείτονας δὲ χρὴ
κορυφὰς ὑπερβάλλουσαν ἐς μεσημβρινὴν
βῆναι κέλευθον, ἔνθ' Ἀμαζόνων στρατὸν
ἵξει στυγάνορ', αἳ Θεμίσκυράν ποτε
κατοικιοῦσιν ἀμφὶ Θερμώδονθ', ἵνα
τραχεῖα πόντου Σαλμυδησσία γνάθος
ἐχθρόξενος ναύταισι, μητρυιὰ νεῶν·
αὗταί σ' ὁδηγήσουσι καὶ μάλ' ἀσμένως.
ἰσθμὸν δ' ἐπ' αὐταῖς στενοπόροις λίμνης πύλαις
Κιμμερικὸν ἥξεις, ὃν θρασυσπλάγχνως σε χρὴ
λιποῦσαν αὐλῶν' ἐκπερᾶν Μαιωτικόν·
ἔσται δὲ θνητοῖς εἰσαεὶ λόγος μέγας
τῆς σῆς πορείας, Βόσπορος δ' ἐπώνυμος
κεκλήσεται. λιποῦσα δ' Εὐρώπης πέδον,
ἤπειρον ἥξεις Ἀσιάδ'. ἆρ' ὑμῖν δοκεῖ
ὁ τῶν θεῶν τύραννος ἐς τὰ πάνθ' ὁμῶς
βίαιος εἶναι; τῇδε γὰρ θνητῇ θεὸς
χρῄζων μιγῆναι τάσδ' ἐπέρριψεν πλάνας.
πικροῦ δ' ἔκυρσας, ὦ κόρη, τῶν σῶν γάμων
μνηστῆρος. οὓς γὰρ νῦν ἀκήκοας λόγους,
εἶναι δόκει σοὶ μηδέπω 'ν προοιμίοις.

ΙΩ.

ἰώ μοί μοι.

ΠΡΟΜΗΘΕΥΣ.

σὺ δ' αὖ κέκραγας κἀναμυχθίζει· τί που
δράσεις, ὅταν τὰ λοιπὰ πυνθάνῃ κακά ;

ΧΟΡΟΣ.

ἦ γάρ τι λοιπὸν τῇδε πημάτων ἐρεῖς ; 745

ΠΡΟΜΗΘΕΥΣ.

δυσχείμερόν γε πέλαγος ἀτηρᾶς δύης.

ΙΩ.

τί δῆτ' ἐμοὶ ζῆν κέρδος, ἀλλ' οὐκ ἐν τάχει
ἔρριψ' ἐμαυτὴν τῆσδ' ἀπὸ στύφλου πέτρας,
ὅπως πέδοι σκήψασα τῶν πάντων πόνων
ἀπηλλάγην ; κρεῖσσον γὰρ εἰσάπαξ θανεῖν 750
ἢ τὰς ἁπάσας ἡμέρας πάσχειν κακῶς.

ΠΡΟΜΗΘΕΥΣ.

ἦ δυσπετῶς ἂν τοὺς ἐμοὺς ἄθλους φέροις,
ὅτῳ θανεῖν μέν ἐστιν οὐ πεπρωμένον·
αὕτη γὰρ ἦν ἂν πημάτων ἀπαλλαγή·
νῦν δ' οὐδέν ἐστι τέρμα μοι προκείμενον 755
μόχθων, πρὶν ἂν Ζεὺς ἐκπέσῃ τυραννίδος.

ΙΩ.

ἦ γάρ ποτ' ἔστιν ἐκπεσεῖν ἀρχῆς Δία ;

ΠΡΟΜΗΘΕΥΣ.

ἥδοι' ἄν, οἶμαι, τήνδ' ἰδοῦσα συμφοράν.

ΙΩ.

πῶς δ' οὐκ ἂν, ἥτις ἐκ Διὸς πάσχω κακῶς ;

ΠΡΟΜΗΘΕΥΣ.

ὡς τοίνυν ὄντων τῶνδέ σοι μαθεῖν πάρα.

ΙΩ.

πρὸς τοῦ τύραννα σκῆπτρα συληθήσεται ;

ΠΡΟΜΗΘΕΥΣ.

πρὸς αὐτὸς αὑτοῦ κενοφρόνων βουλευμάτων.

ΙΩ.

ποίῳ τρόπῳ ; σήμηνον, εἰ μή τις βλάβη.

ΠΡΟΜΗΘΕΥΣ.

γαμεῖ γάμον τοιοῦτον ᾧ ποτ' ἀσχαλᾷ.

ΙΩ.

θέορτον, ἢ βρότειον ; εἰ ῥητὸν, φράσον.

ΠΡΟΜΗΘΕΥΣ.

τί δ' ὄντιν' ; οὐ γὰρ ῥητὸν αὐδᾶσθαι τόδε.

ΙΩ.

ἦ πρὸς δάμαρτος ἐξανίσταται θρόνων ;

ΠΡΟΜΗΘΕΥΣ.

ἦ τέξεταί γε παῖδα φέρτερον πατρός.

ΙΩ.

οὐδ' ἔστιν αὐτῷ τῆσδ' ἀποστροφὴ τύχης ;

ΠΡΟΜΗΘΕΥΣ.

οὐ δῆτα, πλὴν ἔγωγ' ἂν ἐκ δεσμῶν λυθείς,— 770

ΙΩ.

τίς οὖν ὁ λύσων σ' ἐστὶν ἄκοντος Διός ;

ΠΡΟΜΗΘΕΥΣ.

τῶν σῶν τιν' αὐτὸν ἐκγόνων εἶναι χρεών.

ΙΩ.

πῶς εἶπας ; ἦ 'μὸς παῖς σ' ἀπαλλάξει κακῶν ;

ΠΡΟΜΗΘΕΥΣ.

τρίτος γε γένναν πρὸς δέκ' ἄλλαισιν γοναῖς.

ΙΩ.

ἥδ' οὐκέτ' εὐξύμβλητος ἡ χρησμῳδία. 775

ΠΡΟΜΗΘΕΥΣ.

καὶ μή τι σαυτῆς ἐκμαθεῖν ζήτει πόνους.

ΙΩ.

μή μοι προτείνων κέρδος εἶτ' ἀποστέρει.

ΠΡΟΜΗΘΕΥΣ.

δυοῖν λόγοιν σε θατέρῳ δωρήσομαι.

ΙΩ.

ποίοιν; πρόδειξον, αἵρεσίν τ' ἐμοὶ δίδου.

ΠΡΟΜΗΘΕΥΣ.

δίδωμ'· ἑλοῦ γὰρ, ἢ πόνων τὰ λοιπά σοι
φράσω σαφηνῶς, ἢ τὸν ἐκλύσοντ' ἐμέ.

ΧΟΡΟΣ.

τούτων σὺ τὴν μὲν τῇδε, τὴν δ' ἐμοὶ χάριν
θέσθαι θέλησον, μηδ' ἀτιμάσῃς λόγους·
καὶ τῇδε μὲν γέγωνε τὴν λοιπὴν πλάνην,
ἐμοὶ δὲ τὸν λύσοντα· τοῦτο γὰρ ποθῶ.

ΠΡΟΜΗΘΕΥΣ.

ἐπεὶ προθυμεῖσθ', οὐκ ἐναντιώσομαι
τὸ μὴ οὐ γεγωνεῖν πᾶν ὅσον προσχρῄζετε.
σοὶ πρῶτον, Ἰοῖ, πολύδονον πλάνην φράσω,
ἣν ἐγγράφου σὺ μνήμοσιν δέλτοις φρενῶν.
ὅταν περάσῃς ῥεῖθρον ἠπείρων ὅρον,
πρὸς ἀντολὰς φλογῶπας ἡλιοστιβεῖς
* * * * * *
πόντου περῶσα φλοῖσβον, ἕς τ' ἂν ἐξίκῃ
πρὸς Γοργόνεια πεδία Κισθήνης, ἵνα
αἱ Φορκίδες ναίουσι δηναιαὶ κόραι
τρεῖς κυκνόμορφοι, κοινὸν ὄμμ' ἐκτημέναι,
μονόδοντες, ἃς οὔθ' ἥλιος προσδέρκεται
ἀκτῖσιν οὔθ' ἡ νύκτερος μήνη ποτέ.

πέλας δ' ἀδελφαὶ τῶνδε τρεῖς κατάπτεροι,
δρακοντόμαλλοι Γοργόνες βροτοστυγεῖς,
ἃς θνητὸς οὐδεὶς εἰσιδὼν ἕξει πνοάς·
τοιοῦτο μέν σοι τοῦτο φρούριον λέγω.
ἄλλην δ' ἄκουσον δυσχερῆ θεωρίαν·
ὀξυστόμους γὰρ Ζηνὸς ἀκραγεῖς κύνας
γρῦπας φύλαξαι, τόν τε μουνῶπα στρατὸν
Ἀριμασπὸν ἱπποβάμον', οἳ χρύσορρυτον
οἰκοῦσιν ἀμφὶ νᾶμα, Πλούτωνος πόρον·
τούτοις σὺ μὴ πέλαζε. τηλουρὸν δὲ γῆν
ἥξεις κελαινὸν φῦλον, οἳ πρὸς ἡλίου
ναίουσι πηγαῖς, ἔνθα ποταμὸς Αἰθίοψ.
τούτου παρ' ὄχθας ἕρφ', ἕως ἂν ἐξίκῃ
καταβασμὸν, ἔνθα Βυβλίνων ὀρῶν ἄπο
ἵησι σεπτὸν Νεῖλος εὔποτον ῥέος.
οὗτός σ' ὁδώσει τὴν τρίγωνον ἐς χθόνα
Νειλῶτιν, οὗ δὴ τὴν μακρὰν ἀποικίαν,
Ἰοῖ, πέπρωται σοί τε καὶ τέκνοις κτίσαι.
τῶν δ' εἴ τί σοι ψελλόν τε καὶ δυσεύρετον,
ἐπανδίπλαζε, καὶ σαφῶς ἐκμάνθανε·
σχολὴ δὲ πλείων ἢ θέλω πάρεστί μοι.

ΧΟΡΟΣ.

εἰ μέν τι τῇδε λοιπὸν ἢ παρειμένον
ἔχεις γεγωνεῖν τῆς πολυφθόρου πλάνης,
λέγ'· εἰ δὲ πάντ' εἴρηκας, ἡμῖν αὖ χάριν
δὸς ἥντιν' αἰτούμεσθα, μέμνησαι δέ που.

ΠΡΟΜΗΘΕΥΣ.

τὸ πᾶν πορείας ἥδε τέρμ᾽ ἀκήκοεν.
ὅπως δ᾽ ἂν εἰδῇ μὴ μάτην κλύουσά μου,
ἃ πρὶν μολεῖν δεῦρ᾽ ἐκμεμόχθηκεν φράσω,
τεκμήριον τοῦτ᾽ αὐτὸ δοὺς μύθων ἐμῶν.
ὄχλον μὲν οὖν τὸν πλεῖστον ἐκλείψω λόγων,
πρὸς αὐτὸ δ᾽ εἶμι τέρμα σῶν πλανημάτων.
ἐπεὶ γὰρ ἦλθες πρὸς Μολοσσὰ γάπεδα,
τὴν αἰπύνωτόν τ᾽ ἀμφὶ Δωδώνην, ἵνα
μαντεῖα θᾶκός τ᾽ ἐστὶ Θεσπρωτοῦ Διὸς,
τέρας τ᾽ ἄπιστον, αἱ προσήγοροι δρύες,
ὑφ᾽ ὧν σὺ λαμπρῶς κοὐδὲν αἰνικτηρίως
προσηγορεύθης ἡ Διὸς κλεινὴ δάμαρ
[μέλλουσ᾽ ἔσεσθαι, τῶνδε προσσαίνει σέ τι]·
ἐντεῦθεν οἰστρήσασα τὴν παρακτίαν
κέλευθον ᾔξας πρὸς μέγαν κόλπον Ῥέας,
ἀφ᾽ οὗ παλιμπλάγκτοισι χειμάζει δρόμοις·
χρόνον δὲ τὸν μέλλοντα πόντιος μυχὸς,
σαφῶς ἐπίστασ᾽, Ἰόνιος κεκλήσεται,
τῆς σῆς πορείας μνῆμα τοῖς πᾶσιν βροτοῖς.
σημεῖά σοι τάδ᾽ ἐστὶ τῆς ἐμῆς φρενὸς,
ὡς δέρκεται πλέον τι τοῦ πεφασμένου.
τὰ λοιπὰ δ᾽ ὑμῖν τῇδέ τ᾽ ἐς κοινὸν φράσω,
ἐς ταὐτὸν ἐλθὼν τῶν πάλαι λόγων ἴχνος.
ἔστιν πόλις Κάνωβος ἐσχάτη χθονὸς,
Νείλου πρὸς αὐτῷ στόματι καὶ προσχώματι·

ἐνταῦθα δή σε Ζεὺς τίθησιν ἔμφρονα,
ἐπαφῶν ἀταρβεῖ χειρὶ καὶ θιγὼν μόνον.
ἐπώνυμον δὲ τῶν Διὸς γεννημάτων
τέξεις κελαινὸν Ἔπαφον, ὃς καρπώσεται
ὅσην πλατύρρους Νεῖλος ἀρδεύει χθόνα·
πέμπτη δ' ἀπ' αὐτοῦ γένναπεντηκοντάπαις
πάλιν πρὸς Ἄργος οὐχ ἑκοῦσ' ἐλεύσεται
θηλύσπορος, φεύγουσα συγγενῆ γάμον
ἀνεψιῶν· οἱ δ' ἐπτοημένοι φρένας,
κίρκοι πελειῶν οὐ μακρὰν λελειμμένοι,
ἥξουσι θηρεύοντες οὐ θηρασίμους
γάμους, φθόνον δὲ σωμάτων ἕξει θεός·
Πελασγία δὲ δέξεται θηλυκτόνῳ
Ἄρει δαμέντων νυκτιφρουρήτῳ· θράσει·
γυνὴ γὰρ ἄνδρ' ἕκαστον αἰῶνος στερεῖ,
δίθηκτον ἐν σφαγαῖσι βάψασα ξίφος·
τοιάδ' ἐπ' ἐχθροὺς τοὺς ἐμοὺς ἔλθοι Κύπρις.
μίαν δὲ παίδων ἵμερος θέλξει τὸ μὴ
κτεῖναι ξύνευνον, ἀλλ' ἀπαμβλυνθήσεται
γνώμην· δυοῖν δὲ θάτερον βουλήσεται,
κλύειν ἄναλκις μᾶλλον ἢ μιαιφόνος·
αὕτη κατ' Ἄργος βασιλικὸν τέξει γένος.
μακροῦ λόγου δεῖ ταῦτ' ἐπεξελθεῖν τορῶς.
σπορᾶς γε μὴν ἐκ τῆσδε φύσεται θρασὺς
τόξοισι κλεινὸς, ὃς πόνων ἐκ τῶνδ' ἐμὲ
λύσει. τοιόνδε χρησμὸν ἡ παλαιγενὴς
μήτηρ ἐμοὶ διῆλθε Τιτανὶς Θέμις·

ὅπως δὲ χὤπη, ταῦτα δεῖ μακροῦ χρόνου
εἰπεῖν, σύ τ᾽ οὐδὲν ἐκμαθοῦσα κερδανεῖς.

ΙΩ.

ἐλελεῦ ἐλελεῦ, ὑπό μ᾽ αὖ σφάκελος
καὶ φρενοπληγεῖς μανίαι θάλπουσ᾽,
οἴστρου δ᾽ ἄρδις χρίει μ᾽ ἄπυρος·
κραδία δὲ φόβῳ φρένα λακτίζει.
τροχοδινεῖται δ᾽ ὄμμαθ᾽ ἑλίγδην,
ἔξω δὲ δρόμου φέρομαι λύσσης
πνεύματι μάργῳ, γλώσσης ἀκρατής·
θολεροὶ δὲ λόγοι παίουσ᾽ εἰκῆ
στυγνῆς πρὸς κύμασιν ἄτης.

ΧΟΡΟΣ. στρ. α΄.

ἦ σοφὸς ἦ σοφὸς ὃς
πρῶτος ἐν γνώμᾳ τόδ᾽ ἐβάστασε καὶ γλώσσᾳ
διεμυθολόγησεν,
ὡς τὸ κηδεύσαι καθ᾽ ἑαυτὸν ἀριστεύει
μακρῷ,
καὶ μήτε τῶν πλούτῳ διαθρυπτομένων
μήτε τῶν γέννᾳ μεγαλυνομένων
ὄντα χερνήταν ἐραστεῦσαι γάμων.

ἀντ. α΄.

μήποτε μήποτέ μ᾽, ὦ
πότνιαι Μοῖραι, λεχέων Διὸς εὐνάτειραν
ἴδοισθε πέλουσαν·

μηδὲ πλαθείην γαμέτᾳ τινὶ τῶν ἐξ οὐρανοῦ.
ταρβῶ γὰρ ἀστεργάνορα παρθενίαν
εἰσορῶσ' Ἰοῦς μέγα δαπτομέναν
δυσπλάνοις Ἥρας ἀλατείαις πόνων.

ἐπῳδ.

ἐμοὶ δ' ὅτι μὲν ὁμαλὸς ὁ γάμος οὐ δέδια,
μηδὲ κρεισσόνων θεῶν ἄφυκτον ὄμμα προσ-
δράκοι με.
ἀπόλεμος ὅδε γ' ὁ πόλεμος, ἄπορα πόριμος,
οὐδ' ἔχω τίς ἂν γενοίμαν· Διὸς γὰρ οὐχ ὁρῶ
μῆτιν ὅπα φύγοιμ' ἄν.

ΠΡΟΜΗΘΕΥΣ.

ἦ μὴν ἔτι Ζεὺς, καίπερ αὐθάδης φρενῶν,
ἔσται ταπεινός· οἷον ἐξαρτύεται
γάμον γαμεῖν, ὃς αὐτὸν ἐκ τυραννίδος
θρόνων τ' ἄϊστον ἐκβαλεῖ· πατρὸς δ' ἀρὰ
Κρόνου τότ' ἤδη παντελῶς κρανθήσεται,
ἣν ἐκπίτνων ἠρᾶτο δηναιῶν θρόνων.
τοιῶνδε μόχθων ἐκτροπὴν οὐδεὶς θεῶν
δύναιτ' ἂν αὐτῷ πλὴν ἐμοῦ δεῖξαι σαφῶς.
ἐγὼ τάδ' οἶδα χὦ τρόπῳ. πρὸς ταῦτα νῦν
θαρσῶν καθήσθω τοῖς πεδαρσίοις κτύποις
πιστὸς, τινάσσων τ' ἐν χεροῖν πύρπνουν βέλος.
οὐδὲν γὰρ αὐτῷ ταὐτ' ἐπαρκέσει τὸ μὴ οὐ
πεσεῖν ἀτίμως πτώματ' οὐκ ἀνασχετά·

τοῖον παλαιστὴν νῦν παρασκευάζεται
ἐπ᾽ αὐτὸς αὑτῷ, δυσμαχώτατον τέρας·
ὃς δὴ κεραυνοῦ κρείσσον᾽ εὑρήσει φλόγα,
βροντάς θ᾽ ὑπερβάλλοντα καρτερὸν κτύπον·
θαλασσίαν τε γῆς τινάκτειραν νόσον
τρίαιναν, αἰχμὴν τὴν Ποσειδῶνος, σκεδᾷ.
πταίσας δὲ τῷδε πρὸς κακῷ μαθήσεται
ὅσον τό τ᾽ ἄρχειν καὶ τὸ δουλεύειν δίχα.

ΧΟΡΟΣ.

σύ θην ἃ χρῄζεις, ταῦτ᾽ ἐπιγλωσσᾷ Διός.

ΠΡΟΜΗΘΕΥΣ.

ἅπερ τελεῖται, πρὸς δ᾽ ἃ βούλομαι λέγω.

ΧΟΡΟΣ.

καὶ προσδοκᾶν χρὴ δεσπόσειν Διός τινα;

ΠΡΟΜΗΘΕΥΣ.

καὶ τῶνδέ γ᾽ ἔξει δυσλοφωτέρους πόνους.

ΧΟΡΟΣ.

πῶς δ᾽ οὐχὶ ταρβεῖς τοιάδ᾽ ἐκρίπτων ἔπη;

ΠΡΟΜΗΘΕΥΣ.

τί δ᾽ ἂν φοβοίμην ᾧ θανεῖν οὐ μόρσιμον;

ΧΟΡΟΣ.

ἀλλ᾽ ἆθλον ἄν σοι τοῦδ᾽ ἔτ᾽ ἀλγίω πόροι.

ΠΡΟΜΗΘΕΥΣ.

ὁ δ' οὖν ποιείτω· πάντα προσδοκητά μοι.

ΧΟΡΟΣ.

οἱ προσκυνοῦντες τὴν Ἀδράστειαν σοφοί.

ΠΡΟΜΗΘΕΥΣ.

σέβου, προσεύχου, θῶπτε τὸν κρατοῦντ' ἀεί.
ἐμοὶ δ' ἔλασσον Ζηνὸς ἢ μηδὲν μέλει.
δράτω, κρατείτω τόνδε τὸν βραχὺν χρόνον,
ὅπως θέλει· δαρὸν γὰρ οὐκ ἄρξει θεοῖς.
ἀλλ' εἰσορῶ γὰρ τόνδε τὸν Διὸς τρόχιν,
τὸν τοῦ τυράννου τοῦ νέου διάκονον·
πάντως τι καινὸν ἀγγελῶν ἐλήλυθε.

ΕΡΜΗΣ.

σὲ τὸν σοφιστὴν, τὸν πικρῶς ὑπέρπικρον,
τὸν ἐξαμαρτόντ' ἐς θεοὺς ἐφημέροις
πορόντα τιμὰς, τὸν πυρὸς κλέπτην λέγω·
πατὴρ ἄνωγέ σ' οὕστινας κομπεῖς γάμους
αὐδᾶν, πρὸς ὧν ἐκεῖνος ἐκπίπτει κράτους·
καὶ ταῦτα μέντοι μηδὲν αἰνικτηρίως,
ἀλλ' αὖθ' ἕκαστ' ἔκφραζε· μηδέ μοι διπλᾶς
ὁδοὺς, Προμηθεῦ, προσβάλῃς· ὁρᾷς δ' ὅτι
Ζεὺς τοῖς τοιούτοις οὐχὶ μαλθακίζεται.

ΠΡΟΜΗΘΕΥΣ.

σεμνόστομός γε καὶ φρονήματος πλέως
ὁ μῦθός ἐστιν, ὡς θεῶν ὑπηρέτου.
νέον νέοι κρατεῖτε καὶ δοκεῖτε δὴ
ναίειν ἀπενθῆ πέργαμ'· οὐκ ἐκ τῶνδ' ἐγὼ
δισσοὺς τυράννους ἐκπεσόντας ᾐσθόμην ;
τρίτον δὲ τὸν νῦν κοιρανοῦντ' ἐπόψομαι
αἴσχιστα καὶ τάχιστα. μή τί σοι δοκῶ
ταρβεῖν ὑποπτήσσειν τε τοὺς νέους θεούς ;
πολλοῦ γε καὶ τοῦ παντὸς ἐλλείπω. σὺ δὲ
κέλευθον ἥνπερ ἦλθες ἐγκόνει πάλιν·
πεύσει γὰρ οὐδὲν ὧν ἀνιστορεῖς ἐμέ.

ΕΡΜΗΣ.

τοιοῖσδε μέντοι καὶ πρὶν αὐθαδίσμασιν
ἐς τάσδε σαυτὸν πημονὰς καθώρμισας.

ΠΡΟΜΗΘΕΥΣ.

τῆς σῆς λατρείας τὴν ἐμὴν δυσπραξίαν,
σαφῶς ἐπίστασ', οὐκ ἂν ἀλλάξαιμ' ἐγώ.

ΕΡΜΗΣ.

κρεῖσσον γὰρ οἶμαι τῇδε λατρεύειν πέτρᾳ
ἢ πατρὶ φῦναι Ζηνὶ πιστὸν ἄγγελον.

ΠΡΟΜΗΘΕΥΣ.

οὕτως ὑβρίζειν τοὺς ὑβρίζοντας χρεών.

ΕΡΜΗΣ.

χλιδᾶν ἔοικας τοῖς παροῦσι πράγμασι.

ΠΡΟΜΗΘΕΥΣ.

χλιδῶ; χλιδῶντας ὧδε τοὺς ἐμοὺς ἐγὼ
ἐχθροὺς ἴδοιμι· καὶ σὲ δ' ἐν τούτοις λέγω.

ΕΡΜΗΣ.

ἦ κἀμὲ γάρ τι ξυμφοραῖς ἐπαιτιᾷ;

ΠΡΟΜΗΘΕΥΣ.

ἁπλῷ λόγῳ τοὺς πάντας ἐχθαίρω θεούς,
ὅσοι παθόντες εὖ κακοῦσί μ' ἐκδίκως.

ΕΡΜΗΣ.

κλύω σ' ἐγὼ μεμηνότ' οὐ σμικρὰν νόσον.

ΠΡΟΜΗΘΕΥΣ.

νοσοῖμ' ἄν, εἰ νόσημα τοὺς ἐχθροὺς στυγεῖν.

ΕΡΜΗΣ.

εἴης φορητὸς οὐκ ἄν, εἰ πράσσοις καλῶς.

ΠΡΟΜΗΘΕΥΣ.

ὤμοι.

ΕΡΜΗΣ.

τόδε Ζεὺς τοὔπος οὐκ ἐπίσταται.

ΠΡΟΜΗΘΕΥΣ.

ἀλλ' ἐκδιδάσκει πάνθ' ὁ γηράσκων χρόνος.

ΕΡΜΗΣ.

καὶ μὴν σύ γ' οὔπω σωφρονεῖν ἐπίστασαι.

ΠΡΟΜΗΘΕΥΣ.

σὲ γὰρ προσηύδων οὐκ ἂν ὄνθ' ὑπηρέτην.

ΕΡΜΗΣ.

ἐρεῖν ἔοικας οὐδὲν ὧν χρῄζει πατήρ.

ΠΡΟΜΗΘΕΥΣ.

καὶ μὴν ὀφείλων γ' ἂν τίνοιμ' αὐτῷ χάριν.

ΕΡΜΗΣ.

ἐκερτόμησας δῆθεν ὡς παῖδ' ὄντα με.

ΠΡΟΜΗΘΕΥΣ.

οὐ γὰρ σὺ παῖς τε κἄτι τοῦδ' ἀνούστερος,
εἰ προσδοκᾷς ἐμοῦ τι πεύσεσθαι πάρα ;
οὐκ ἔστιν αἴκισμ' οὐδὲ μηχάνημ' ὅτῳ
προτρέψεταί με Ζεὺς γεγωνῆσαι τάδε,
πρὶν ἂν χαλασθῇ δεσμὰ λυμαντήρια.
πρὸς ταῦτα ῥιπτέσθω μὲν αἰθαλοῦσσα φλὸξ,
λευκοπτέρῳ δὲ νιφάδι καὶ βροντήμασι
χθονίοις κυκάτω πάντα καὶ ταρασσέτω·
γνάμψει γὰρ οὐδὲν τῶνδέ μ' ὥστε καὶ φράσαι
πρὸς οὗ χρεών νιν ἐκπεσεῖν τυραννίδος.

ΕΡΜΗΣ.

ὅρα νυν εἴ σοι ταῦτ' ἀρωγὰ φαίνεται.

ΠΡΟΜΗΘΕΥΣ.

ὧπται πάλαι δὴ καὶ βεβούλευται τάδε.

ΕΡΜΗΣ.

τόλμησον, ὦ μάταιε, τόλμησόν ποτε
πρὸς τὰς παρούσας πημονὰς ὀρθῶς φρονεῖν.

ΠΡΟΜΗΘΕΥΣ.

ὀχλεῖς μάτην με κῦμ' ὅπως παρηγορῶν.
εἰσελθέτω σε μήποθ' ὡς ἐγὼ Διὸς
γνώμην φοβηθεὶς θηλύνους γενήσομαι
καὶ λιπαρήσω τὸν μέγα στυγούμενον
γυναικομίμοις ὑπτιάσμασιν χερῶν
λῦσαί με δεσμῶν τῶνδε· τοῦ παντὸς δέω.

ΕΡΜΗΣ.

λέγων ἔοικα πολλὰ καὶ μάτην ἐρεῖν·
τέγγει γὰρ οὐδὲν οὐδὲ μαλθάσσει κέαρ
λιταῖς· δακὼν δὲ στόμιον ὡς νεοζυγὴς
πῶλος βιάζει καὶ πρὸς ἡνίας μάχει.
ἀτὰρ σφοδρύνει γ' ἀσθενεῖ σοφίσματι.
αὐθαδία γὰρ τῷ φρονοῦντι μὴ καλῶς
αὐτὴ καθ' αὑτὴν οὐδενὸς μεῖον σθένει.
σκέψαι δ', ἐὰν μὴ τοῖς ἐμοῖς πεισθῇς λόγοις,
οἷός σε χειμὼν καὶ κακῶν τρικυμία
ἕπεισ' ἄφυκτος· πρῶτα μὲν γὰρ ὀκρίδα
φάραγγα βροντῇ καὶ κεραυνίᾳ φλογὶ
πατὴρ σπαράξει τήνδε, καὶ κρύψει δέμας
τὸ σὸν, πετραία δ' ἀγκάλη σε βαστάσει.
μακρὸν δὲ μῆκος ἐκτελευτήσας χρόνου

ἄψορρον ἤξεις ἐς φάος· Διὸς δέ τοι
πτηνὸς κύων, δαφοινὸς ἀετὸς, λάβρως
διαρταμήσει σώματος μέγα ῥάκος,
ἄκλητος ἕρπων δαιταλεὺς πανήμερος,
κελαινόβρωτον δ' ἦπαρ ἐκθοινήσεται.
τοιοῦδε μόχθου τέρμα μή τι προσδόκα,
πρὶν ἄν θεῶν τις διάδοχος τῶν σῶν πόνων
φανῇ, θελήσῃ τ' εἰς ἀναύγητον μολεῖν
Ἄιδην κνεφαίά τ' ἀμφὶ Ταρτάρου βάθη.
πρὸς ταῦτα βούλευ'· ὡς ὅδ' οὐ πεπλασμένος
ὁ κόμπος, ἀλλὰ καὶ λίαν εἰρημένος·
ψευδηγορεῖν γὰρ οὐκ ἐπίσταται στόμα
τὸ Διΐον, ἀλλὰ πᾶν ἔπος τελεῖ. σὺ δὲ
πάπταινε καὶ φρόντιζε, μηδ' αὐθαδίαν
εὐβουλίας ἀμείνον' ἡγήσῃ ποτέ.

ΧΟΡΟΣ.

ἡμῖν μὲν Ἑρμῆς οὐκ ἄκαιρα φαίνεται
λέγειν· ἄνωγε γάρ σε τὴν αὐθαδίαν
μεθέντ' ἐρευνᾶν τὴν σοφὴν εὐβουλίαν.
πιθοῦ· σοφῷ γὰρ αἰσχρὸν ἐξαμαρτάνειν.

ΠΡΟΜΗΘΕΥΣ.

εἰδότι τοί μοι τάσδ' ἀγγελίας
ὅδ' ἐθώϋξεν, πάσχειν δὲ κακῶς
ἐχθρὸν ὑπ' ἐχθρῶν οὐδὲν ἀεικές.
πρὸς ταῦτ' ἐπ' ἐμοὶ ῥιπτέσθω μὲν

πυρὸς ἀμφήκης βόστρυχος, αἰθὴρ δ'
ἐρεθιζέσθω
βροντῇ σφακέλῳ τ' ἀγρίων ἀνέμων·
χθόνα δ' ἐκ πυθμένων αὐταῖς ῥίζαις
πνεῦμα κραδαίνοι,
κῦμα δὲ πόντου τραχεῖ ῥοθίῳ
ξυγχώσειεν τῶν τ' οὐρανίων
ἄστρων διόδους, ἔς τε κελαινὸν
Τάρταρον ἄρδην ῥίψειε δέμας
τοὐμὸν ἀνάγκης στερραῖς δίναις·
πάντως ἐμέ γ' οὐ θανατώσει.

ΕΡΜΗΣ.

τοιάδε μέντοι τῶν φρενοπλήκτων
βουλεύματ' ἔπη τ' ἐστὶν ἀκοῦσαι.
τί γὰρ ἐλλείπει μὴ παραπαίειν
ἢ τοῦδε τύχη; τί χαλᾷ μανιῶν;
ἀλλ' οὖν ὑμεῖς γ' αἱ πημοσύναις
ξυγκάμνουσαι ταῖς τοῦδε τόπων
μετά ποι χωρεῖτ' ἐκ τῶνδε θοῶς,
μὴ φρένας ὑμῶν ἠλιθιώσῃ
βροντῆς μύκημ' ἀτέραμνον.

ΧΟΡΟΣ.

ἄλλο τι φώνει καὶ παραμυθοῦ μ'
ὅ τι καὶ πείσεις· οὐ γὰρ δή που
τοῦτό γε τλητὸν παρέσυρας ἔπος.

πῶς με κελεύεις κακότητ' ἀσκεῖν ;
μετὰ τοῦδ' ὅ τι χρὴ πάσχειν ἐθέλω·
τοὺς προδότας γὰρ μισεῖν ἔμαθον,
κοὐκ ἔστι νόσος
τῆσδ' ἥντιν' ἀπέπτυσα μᾶλλον.

ΕΡΜΗΣ.

ἀλλ' οὖν μέμνησθ' ἃ γὼ προλέγω·
μηδὲ πρὸς ἄτης θηραθεῖσαι
μέμψησθε τύχην, μηδέ ποτ' εἴπηθ'
ὡς Ζεὺς ὑμᾶς εἰς ἀπρόοπτον
πῆμ' εἰσέβαλεν·
μὴ δῆτ', αὐταὶ δ' ὑμᾶς αὐτάς.
εἰδυῖαι γὰρ κοὐκ ἐξαίφνης
οὐδὲ λαθραίως
εἰς ἀπέραντον δίκτυον ἄτης
ἐμπλεχθήσεσθ' ὑπ' ἀνοίας.

ΠΡΟΜΗΘΕΥΣ.

καὶ μὴν ἔργῳ κοὐκέτι μύθῳ
χθὼν σεσάλευται·
βρυχία δ' ἠχὼ παραμυκᾶται
βροντῆς, ἕλικες δ' ἐκλάμπουσι
στεροπῆς ζάπυροι,
στρόμβοι δὲ κόνιν εἱλίσσουσι·
σκιρτᾷ δ' ἀνέμων πνεύματα πάντων
εἰς ἄλληλα

στάσιν ἀντίπνουν ἀποδεικνύμενα·
ξυντετάρακται δ' αἰθὴρ πόντῳ.
τοιάδ' ἐπ' ἐμοὶ ῥιπὴ Διόθεν
τεύχουσα φόβον στείχει φανερῶς.
ὦ μητρὸς ἐμῆς σέβας, ὦ πάντων
αἰθὴρ κοινὸν φάος εἱλίσσων,
ἐσορᾷς μ' ὡς ἔκδικα πάσχω.

NOTES.

NOTES.

REFERENCES.

G., Goodwin's Greek Grammar.
H., Hadley's Greek Grammar.
M. & T., Goodwin's Greek Moods and Tenses.
Lex., Liddell and Scott's Greek Lexicon, seventh edition.
Med., Medicean.

THE play opens in a wild region of southern Scythia. The scene is a mountain range with a deep fissure in the centre where Prometheus is to be placed. Two demons, Kratos and Bia, of superhuman size and power, appear bearing a colossal effigy of the Titan who is to be chained to the crag. Hephaestus, provided with the implements of his craft, accompanies them, prepared, though unwillingly, to execute the will of Zeus. The opening dialogue is between Kratos and Hephaestus, Bia being a mute.

The characters are distributed among the actors as follows: —

Protagonist: Hephaestus, Prometheus.

Deuteragonist: Kratos, Oceanus, Io, Hermes.

1–127. **Πρόλογος.** This includes all of the play until the introduction of the chorus. For an explanation of the divisions of a Greek play and the terms applied to each part, see Smith's Dict. Antiq., art. Tragoedia, pp. 1145–1146; and Schmidt's Rhythmic and Metric, p. 115–122.

1. **χθονός.** As this word means level surface of the earth (see lex.), we may conclude with Wecklein that *χθονὸς πέδον* is a poetic paraphrase for *χθόνα*. — **μέν** answers to **δέ** in l. 3. It is not a direct correlative, but serves to contrast the task they have accomplished in bringing the Titan there with that which now devolved upon

Hephaestus (*σοὶ δέ*) in chaining him to the rock. — **τηλουρόν**, *far away*. — **ἥκομεν**, pres. as perf. (G. 200, N. 3).

2. **Σκύθην**, used as an adjective. — **οἶμον**, *tract*. This word means, primarily, *band, bar, stripe*. Homer (Il. xi. 24), in describing the armor of Agamemnon, says:

> "Ten bands were there inwrought of dusky bronze,
> Twelve of pure gold, twice ten of shining tin."
>
> DERBY.

Sometimes also it means a musical *strain* (*οἶμος ἀοιδῆς*). When applied to the earth it means *a road, a strip of land*, and then, as here, *a tract*. It is usually derived from *οἴσω*; but, more correctly (Curt.), from *εἶμι*. — **ἄβατον**, *untrodden*. Dindorf, following old grammarians who quote the verse, writes it *ἄβροτον*, and in this agrees with Porson and many of the leading editors. *ἄβατον* is, however, the reading of the MSS., and would seem to be the natural word. *ἄβροτος*, as used by Homer (Il. xiv. 78), means *divine, holy*, and not, as it must here, *solitary*. It is not supposable that Aeschylus would have translated Homer's *νὺξ ἀβρότη, lonely night*. If *ἄβροτον* is used, Wecklein's explanation is the best, that, as *ἀπάνθρωπος* means both *inhuman* and *without human beings* (unmenschlich u. menschenleer), so *ἄβροτος* may signify *immortal* and *without mortals* (unsterblich u. leer von Sterblichen).

3. **Ἥφαιστε**. The vocative is placed before the pronoun because the address is abrupt. — **σοί**, dat. after *μέλειν*. — **ἐπιστολάς**, *mandata*.

4. **ἐφεῖτο**, *laid upon, enjoined*, 2 aor. mid. v. *ἐφίημι*. — **τόνδε**, emphatic and contemptuous, with *τὸν λεωργόν*, lit. *this fellow here, the villain*.

5. **λεωργόν**, defined by *ῥαδιουργόν, πανοῦργον*, lit. *one who will do anything*. — **ὀχμάσαι**, epexegetical of *ἐπιστολάς, to bind*, deriv. v. *ἔχω*.

7. **σόν**. This and *σοί* in l. 3 are made thus emphatic as a personal incentive to the reluctant Hephaestus to begin his task. — **ἄνθος**. See lex. II. — **πυρός**. Heraclitus of Ephesus, the Ionic philosopher, who flourished just before 500 B.C., maintained that the fundamental physical principle was fire, which he defined as a clear, light fluid, from which everything is evolved. This "self-kindled and self-extinguished" flame exists, he maintained, in greatest purity in

heaven, and Aeschylus, though not a disciple of Heraclitus, has skilfully used this idea to show the boldness of Prometheus' crime in bringing it to earth. The worship of fire prevailed very early among the Persians ; for Herodotus (iii. 16) says, "they believe fire is a god;" and the influence of their civilization and life extended naturally to the Ionians, with whom they were intimate. — **σέλας**, obj. of *κλέψας*.

9. **ἁμαρτίας**, causal gen. of crime (G. 173, 2). — **σφέ**, acc. sing. (G. 79, N. 3). — **δίκην**, *satisfaction*.

10. **ἄν**. For its use here with **ὡς** in a final clause (G. 216, N. 2). — **διδαχθῇ**, 1 aor. pass. subj.

11. **στέργειν**. See lex. III. 2. — **φιλανθρώπου . . . . τρόπου**, *and to cease from his man-loving mood*, a bitter reference to Prometheus' kindness to mortals.

12, 13. **σφῷν . . . ἔτι**, *as far as you are concerned, the command of Zeus is fulfilled and there is no longer any hindrance.* — **σφῷν**, dat. of respect (G. 184, 5).

14. **συγγενῆ**. According to Aeschylus (l. 18), Prometheus was the son of Themis, the daughter of Uranus. Hephaestus (Il. i. 571 and 578) was the son of Zeus and Hera, children of Cronus the son of Uranus. Thus Prometheus was cousin to Zeus, and second cousin, first removed, to Hephaestus.

15. **φάραγγι δυσχειμέρῳ**, *storm-beaten gorge*.

16. **τῶνδε**, obj. gen., *for this* (task). — **σχεθεῖν**, 2 aor. infin. fr. *ἔσχεθον*, a poet. lengthened form of *ἔσχον*, v. *ἔχω*.

17. **ἐξωριάζειν, κ.τ.λ.**, *for to neglect the command of the Sire is grievous.* Porson, Blomfield, and others make the infinitive here *εὐωριάζειν*, on the ground that *ἐξωριάζειν* is found in no other passage. It is, however, the reading of the MSS., and is a very appropriate word, for it means (*ἐξ* and *ὥρα*) *to leave out of one's care, to neglect.* The other word (*εὖ* and *ὥρα*) means one who is *well off with reference to care*, who is *cheerful*, and hence, but not so naturally, *neglectful*. Hephaestus here very strongly compliments the strength of will of Prometheus, by showing how much he dreads to disobey Zeus.

18. Hephaestus turns now to Prometheus and addresses him in a passage of great beauty and power. The kindness, almost reverence, he evinces for the captive is in marked contrast with the

brutal coarseness of Kratos. — **Θέμιδος.** Hesiod (Theog. 507) makes Prometheus the son of Iapetus and Clymene ; but the Greeks indulged in great latitude in the genealogies of their gods and heroes. Prometheus may have been regarded as the son of Themis, because she was the deity of law and order, and Prometheus, by his development of man, enabled him to understand and be in harmony with the laws that govern nature and his own being. Perhaps, too, as Welcker says, Aeschylus preferred this maternity because he would represent the Titan as suffering in the cause of right against might. It may be also, as Paley remarks (note *ad loc.*), that Themis, as a deity of prophecy, bestowed on her son foreknowledge, but not *ὀρθόβουλον*. It is noticeable that the Greeks, in their polytheism, were careful to assign the highest moral attributes where they belong, in that they made the deity of Justice a woman. — **αἱπυμήτα,** *with lofty thoughts.* Admiration rather than censure is implied in the word.

19. **ἄκοντά σ' ἄκων.** For the poet's fondness for such a collocation, see ll. 29, 192, 218, 671.

20. **προσπασσαλεύσω,** *shall rivet*, a strong word, deriv. from *πήγνυμι*, Lat. *pango*, Eng. *pack* and *peg*.

21, 22. **ἵν' . . . ὄψει,** *where you will neither hear the voice nor see the form of mortals.* — **φωνήν,** as acc. after *ὄψει*, is a case of zeugma (H. 882). For *ει* in *ὄψει*, see G. 113, N. 2. — **σταθευτός,** *scorched.* — **φοίβῃ φλογί.** Observe the alliteration.

23–25. **χροιᾶς ἀμείψεις ἄνθος,** "*Shalt lose thy skin's fair beauty.*" (Plumptre.) The Greeks were so devoted to physical beauty that they prized it in men even more than we do now in the other sex. — **ἀσμένῳ,** adj. fr. *ἡσμένος*, perf. part. v. *ἥδομαι*. — **σοί** (G. 184, 3). The verb *ἀποκρύπτω* more often takes after it a gen. and acc., or a double acc., but the dat. of the pers. is here very expressive, as though Prometheus' sufferings from the heat and glare of the sun and his longing for change were so great that Night, out of pity, might be moved to hide the light *for* him. — **σκεδᾷ,** fut. v. *σκεδάννυμι*.

27. **τρύσει,** *shall torment*, the same root as *τείρω*, and means lit. *to rub away.* — **ὁ . . . πω,** *for the one who is to release you is not yet born.* Herakles was ultimately to free Prometheus. Hephaestus did not know this, although well aware that Prometheus was im-

mortal (see l. 753). He presents forcibly the duration of his bondage, without affirming that it will be eternal.

28. **τοιαῦτ' ἐπηύρου,** "*such good you got.*" (Woolsey.) The verb is 2 aor. mid., v. *ἐπαυρίσκομαι*. Others make it 1 aor. mid., and write it *ἐπηύρω* and *ἀπηύρω*. Observe in this line the four consecutive terminations in *ου*.

29, 30. **ὑποπτήσσων,** *cowering* (like a timid animal). — **πέρα δίκης.** This is not severe censure. Hephaestus makes it plain that Prometheus has transgressed the law, but the whole spirit of his address shows that he thinks the law is harsh.

31–33. For brevity, vividness, pathos, and force, these lines are admirable. The weariness and painfulness, the helplessness and hopelessness, of the captive are strikingly presented. — **φρουρήσεις,** *shalt guard*, i.e. as a sentinel who here must not sleep because he cannot.

34, 35. **φθέγξει,** fut. mid. 2 pers. sing. v. *φθέγγομαι* — **νέον.** Zeus had lately ejected Cronus and taken his throne. Hephaestus here goes as far as prudence will permit in censure of Zeus, and shows clearly where his sympathies are. The advice of Thrasybulus (Herod. v. 92) to Periander concerning the best way to consolidate his power is pertinent (see Class. Dict., art. Periander). — **κρατῇ** (G. 232, 3). None are so severe on servants as those who have suddenly risen from poverty to wealth.

37, 38. **ἔχθιστον** is an enemy who has been a friend. — **στυγεῖς,** *loathe*, a much stronger word than *μισέω*, which means to feel hatred, this to show it. — **γέρας,** *prize*, i.e. not merely fire, but the 'art of fire,' which Prometheus had acquired and taught to man.

39. **τὸ . . . ὁμιλία,** *relationship and intercourse are verily a mighty bond.* *ὁμιλία* refers to their mutual knowledge of the smith's art. In this dialogue (*στιχομυθία*) it will be observed that Hephaestus confines himself to a single verse, while Kratos employs two.

40–42. **ἀνηκουστεῖν, κ.τ.λ.,** *but how is it possible to disobey?* etc. (G. 261). — **δειμαίνεις** is used because of *δεινόν* above. — **πλέως,** nom. sing. Att. for *πλέος*.

43–45. **ἄκος . . . θρηνεῖσθαι,** *to wail over this fellow is no remedy* (for his sufferings). — **πόνει,** pres. imper. act., *do not be laboring.* — **μισηθεῖσα** does not mean hatred of the craft itself, but disgust that his knowledge of it compels him to this service.

46, 47. **νίν**, acc. of third pers. pro., used by tragic writers for all genders, sing. and plur., but never reflexively. It refers here to *χειρωναξία*. — **πόνων**, gen,, after *αἰτία* and has *τῶν νῦν παρόντων* agreeing with it. — **ὡς ἁπλῷ λόγῳ**, *in a word* (lit. — with *εἰπεῖν* supplied — *to express it in a single word*). For *ὡς* with the infin. in parenthetical clauses, see G. 268. For *λόγῳ*, see G. 184, 5.

48. **ἔμπας**, *yet* (though my art is not to blame). — **ὤφελεν** expresses a wish (G. 251, 2, N. 1), and is 2 aor. act. v. *ὀφείλω*. For the force of the infin. **λαχεῖν** (v. *λαγχάνω*), see G. 222, N. 2, last clause.

49, 50. **ἅπαντ' . . . κοιρανεῖν**, *everything is onerous except to rule the gods*, i.e. only the supreme ruler is free from care, because he alone commands all, but obeys none. *κοιρανεῖν* here governs the dat., like *ἄρξει* in l. 940. The reading of the MSS. here is *ἐπράχθη*, *everything has been accomplished* (i.e. by you) *except*, etc. But *ἐπαχθῆ*, which was first suggested by Stanley, is such an improvement and is withal so natural, when one thinks how readily a single letter, especially *ρ* (see v. 2), may slip into the manuscript, that it has been widely adopted as the correct reading. Another rendering is to connect *θεοῖσι* with *ἐπράχθη*, *everything has been accomplished by the gods except*, etc.; but the position of *πλήν*, as well as the sense, are against it.

51, 52. **τοῖσδε**, *by this*, i.e. by this task, imposed on me; sc. *ἔργοις*. Others, following Porson who objected to *τοῖσδε* before *κοὐδέν*, write it *ἔγνωκα καὶ τοῖσδ'*, connecting *τοῖσδε* with *ἀντειπεῖν*. — **οὔκουν**, *not then*. For the distinction between *οὔκουν* and *οὐκοῦν*, see lex., sub. fin. — **ἐπείξει**, fut. mid. 2 pers. sing. v. *ἐπείγω*. — **δεσμά**. The plur. of *δεσμός* is commonly neut., though sometimes masc., as *δεσμούς*, l. 525.

54–57. **ψάλια**, *shackles*. *ψάλιον* means the curb-chain of a horse's bit. Others read here *ψέλια*, *armlets*, Lat. armilla. — **δέρκεσθαι** is used in retort for *προσδερχθῇ* above. — **πάρα** for *πάρεστι* (G. 23, 2, last clause). — **νίν** = *αὐτά*, i.e. the shackles. — **χερσίν**, *arms*. — **περαίνεται**, *is being accomplished* (pres.) — **ματᾷ**. See lex.

58–62. **σφίγγε**, *bind close*. This word is akin to *Σφίγξ*, the she-monster who proposed the riddle to the Thebans (the *Throttler*); also to *σφήξ*, *a wasp*, because the middle of the insect is small, as

though *tight bound*. Our Eng. *fox*, through the Lat., is from the same stem (Curt. Etymol., No. 157). — **δεινὸς . . . πόρον**, *for he is skilful to find an escape even from impossibilities*. For the syntax of **εὑρεῖν**, see G. 261. — **ἄραρεν**, 2 perf. act. v. *ἀραρίσκω*. — **ὠλένῃ**, *arm* (lit. *fore-arm*, Lat. ulna, *elbow*). — **μάθῃ** (G. 216). — **σοφιστής**, *contriver* (lit. *wise in one's trade*). After the time of Plato, it meant one who taught rhetoric, politics, etc. for pay, a *sophist*, and it was from the low ethical standard of many of these teachers and their greed that it came to be a term of reproach, though, even with earlier writers, it might imply slyness as well as cleverness (l. 944). For the seeming contradiction in *σοφιστὴς νωθέστερος*, *a more dull skilful one*, giving the figure oxymoron, see lex., sub. *ὀξύμωρον*. — **ὤν**, *that he is*. The participle stands here in indirect discourse (G. 280 ; M. & T. 113).

63–66. **πλήν, κ.τ.λ.** : i.e. my work is so thoroughly done that only Prometheus can find any fault. — **μέμψαιτο**. For the opt. with omitted protasis (G. 224, 226, 2). — **αὐθάδη**, *ruthless* (lit. *self-willed*, *stubborn*). — **γνάθον**, *edge* (lit. *jaw*, perhaps used here because (Prickard) "it bites the flesh"). — **διαμπάξ**, *through and through*, governs *στέρνων* (G. 182, 2). To drive an iron spike through the breast would seem to be absurd as a part of the dramatic action, since it must cause speedy death ; but it was admissible because Prometheus was immortal, and hence, while it increased the torture of the victim, it emphasized the cruelty of Zeus.

67, 68. **ὕπερ**. Observe the accent (G. 23, 2). Wecklein (note ad loc.) says that in the iambic verse, where the preposition follows its noun, it usually completes the verse. = **ὅπως . . . ποτέ**, *see to it* (sc. *σκόπει*) *that you shall not at some time bewail yourself*. For *ὅπως μή* with the indic. (G. 217, N. 4).

69, 70. How truly and completely the character of the speakers is expressed in these lines ! — **ὁρῶ** is used because of *ὁρᾷς* above. **παξίων** (G. 171).

71–74. **μασχαλιστῆρας**, *girths*. These are the bands that go under the arms (*μασχάλη*, *armpit*), and were to be riveted on each side to the rock. — **ἀνάγκη** denotes here strong constraint. For its derivation, see lex. II., at the end. The asyndeton in this line, caused by the omission of the connective between the verbs, makes more vivid the unwillingness of Hephaestus and his abhorrence of

Kratos. — **ἦ μήν**, particles of strong protestation. They show that Kratos, instead of apologizing for his brutality, exults in it. — **κἀπιθωΰξω γε πρός**, *and I will shout out to you too* (lit. as one would *hound on* a dog). The verb is from *θώς*, a *jackal* or *wolf*. — **πρός** is adverbial and emphatic. — **χώρει κάτω**, *move down*. The colossal size of the figure of Prometheus is shown by this command.

76–78. **ἐρρωμένως . . . πέδας**, *now strike the piercing fetters vigorously*. Others make *διατόρους* pass. Wecklein (note ad loc.) says that *διατόρους πέδας* refer to the fetters *pierced* with spikes, and that these are to be struck once more to be certain that they are perfectly secure. — **οὐπιτιμητής** = *ὁ ἐπιτ.*, etc., and refers to Zeus. — **ὅμοια, κ.τ.λ.**, *your tongue is as brutal as your form*. *γηρύω*, Lat. garrulus, and perhaps Eng. cry. As the Greek actors were "made up" for the stage, this verse shows that the ugliness of Kratos' exterior harmonized with his character, and that Aeschylus relied on the masks for such effects.

79–81. **σὺ μαλθακίζου**, *do you show sympathy* (if you want to), lit. *be softened*. — **ἐμήν** shows that Kratos admits the statement of the previous verse. — **μὴ 'πίπλησσε**, *do not fling at me* — **κώλοισιν**, dat. after *ἀμφί* in comp. — **ἀμφίβληστρ'**, *fetters* (lit. *anything thrown around*, as a *net*, a *garment*. While Hephaestus, who cannot longer endure the sight, hurries away, Kratos, with exultant malignity, tarries to taunt the victim and exult over his suffering. This gives time for the Protagonist, Hephaestus, to re-enter, unseen, behind the chained image and assume the part of Prometheus.

82–87. **ἐνταῦθα νῦν**; both emphatic, *now then*. — **συλῶν**, *stealing*, lit. *stripping off*, in a sudden and violent manner, as the arms of a slain enemy. — **προστίθει**, pres. imper. act. — **ἀπαντλῆσαι**, *to relieve* (G. 261). The word *ἀντλέω* means to *bale out* or *relieve* a ship, as deriv. from *ἄντλος*, *bilge-water*. — **Προμηθέα**, *a God of Forethought* (*πρὸ μῆτις*). At the present day, with us, the original meaning of names is mostly lost, and they are given from fancy, caprice, or some association; but originally they were always significant. Æschylus is very fond of using a name to stamp a character or incident, and often employs it with great force. Take that use of the name of Helen (Agam. 671) where — as though it were from *ἕλον* — he says *ἑλέναυς, ἕλανδρος, ἑλέπτολις*, which (in order to preserve in English the play upon the word) have sometimes been

rendered, the *hell* of ships, the *hell* of man, the *hell* of cities. In the Old Testament the significance of names is marked, as Jacob, supplanter; Rebecca, great beauty; Judah, praise; Samuel, asked of the Lord, etc. Bunyan, likewise, in Pilgrim's Progress, and the Indians, in the names given to their chiefs, observe the same thing. — **αὐτὸν γάρ, κ.τ.λ.** *γάρ* explains the reason for Προμηθέα, and leads us forward to *προμηθέως, for you yourself need forethought* (sc. to devise) *in what way you shall be freed* (lit. *rolled out of*) *from this contrivance.* For *δεῖ* with gen. and acc. see G. 172, N. 2. This construction is not found elsewhere in Aeschylus (Wecklein).

88–127. Second Scene. The power of silence is well illustrated here. Up to this point Prometheus has not uttered a word, — the torture and the taunts both fail to move him; but now that he is alone, he pours forth his heart in an invocation, which for grandeur, beauty, and solemn pathos must always take the highest rank. Banished from heaven, condemned to ages of torture, and insulted past endurance by the brutal servants of his enemy, he ignores it all, and appeals to the primal forces of nature from which all that was purest in the elemental worship of the Greeks had sprung, while in plainest terms he proclaims the cruelty of Zeus in return for his great services to man.

89–92. **ποντίων.** Probably the audience were to understand from this passage that Prometheus' place of bondage was within sight of the Euxine Sea. — **ἀνήριθμον,** *countless,* because the surface of the sea is always in motion. — **γέλασμα,** *smile.* It refers to the rippling, dancing sheen of the sunlit sea. Others translate it *laughter,* which is more literal, and the phrases "laughing waves," "laughing tides," have the highest poetic authority; but laughter always implies sound as well as sight, which makes it inappropriate here. Keble's "many-twinkling smile of ocean" is the translation of the lex. — **καὶ . . . καλῶ,** *and the all-seeing orb of the Sun I invoke.* It will be noticed that in this appeal to the powers of nature there is a rising gradation, till here the appropriate climax is reached. This worship of Helios is one of the earliest and most natural forms of idolatry. We find references to it in Homer; and Pausanias speaks of it as established in Elis, Corinth, Argos, Megalopolis, and various other places. At Rhodes, where it was very prominent, the Colossus, seventy feet high, that bestrode the

harbor, was a representation of Helios. For the suffering and dying especially it is a most common form of invocation. See Eur. Alcest. 243. — **θεῶν θεός.** This repetition of words is an Homeric beauty, attractive to Aeschylus, and used with skill and force. See note on l. 19.

93–97. "The change here from iambics to anapaests marks the expression of more passionate bitterness. With returning composure the more quiet metre is resumed" (Wecklein). — **δέρχθηθ',** 1 aor. pass. imp. v. dep. *δέρκομαι.* — **διακναιόμενος,** *worn out;* lit. *scraped to nothing.* — **τὸν μυριετῆ χρόνον.** Observe the article here, *through the countless periods of time* (assigned to me). This must be taken with limitations, for Prometheus was ultimately (l. 773) to be released. — **ἀθλεύσω,** *endure,* lit. *wrestle,* as though struggling with his chains. — **τοιόνδ'** agrees with *δεσμόν, such a shameless bond.* **ἀεικῆ** is probably used because of *αἰκίαισιν* in l. 93. — **ταγός,** *ruler,* lit. *arranger;* v. *τάσσω, to arrange.* It is employed elsewhere by Aeschylus only in the Pers., and there always of a captain. *ταγός* and *νέος* both imply contempt for Zeus.

99–105. **πῆ ποτε . . . ἐπιτεῖλαι,** *whence shall a limit of these woes arise.* *ἐπιτεῖλαι* intrans., like *ἀνατεῖλαι, the rising of the stars.* Others (see lex.) make *ἐπιτεῖλαι* trans., with *τέρματα* for its obj., and render it, *fix a limit,* etc. *χρή,* it will be observed, is used here like *μέλλει.* Others (see lex.) translate it, *is it fated,* etc. — **προὐξεπίσταμαι** for *πρό ἐξ,* etc. The word is emphatic, *I know fully beforehand.* — **σκεθρῶς,** deriv. from *σχεῖν,* the 2 aor. v. *ἔχω.* As the son of Themis, he was possessed of foreknowledge. See note, l. 18. — **ὡς ῥᾷστα,** *with patience.* *ὡς* heightens the superlative (lex. III. b). — **γιγνώσκονθ'** agrees with the omitted subject of *φέρειν, because I know* (G. 277, 2). — **ἀνάγκης.** He seeks to make his fatalism a means of comfort in his distress. While the theology of Aeschylus is elevating and strong, it is far from being a consistent system. In l. 323 and 550–551 he makes Zeus supreme; while in l. 518 he puts him on a par with Pro. in this passage, and says plainly that he cannot "escape what is fated." So in the Agamem. (l. 68) he says, "things will be accomplished as foredoomed." The prevailing doctrine, however, is that Zeus is coequal and often he is made identical with fate and justice. — **ἀδήριτον,** *invincible,* lit. *without strife,* from *α* priv., and *δῆρις, contest.*

106–113. **οὔτε σιγᾶν, κ.τ.λ.** The anguish and anger were so great that both silence and speech were equally intolerable and impossible. *οὔτε, οὔτε* are used because they belong with *ἐστί*, while *μή* belongs with *σιγᾶν* (G. 283, 1 and 3). *σιγᾶν* depends on *οἷον* (G. 261). — **τύχας** is acc. after *σιγᾶν*. *σιγάω* was probably originally intrans., Lat. *sileo;* but in use it often takes an acc. (see lex. II.). — **γέρα,** acc. plur., contr. from *γέραα*. — **πορών,** 2 aor. act. part.; a favorite word of Homer. — **ἐνέζευγμαι,** perf. pass. v. *ἐνζεύγνυμι, I have been involved* or *bound.* — **ναρθηκοπλήρωτον, κ.τ.λ.,** *and I discover* (lit. *hunt for*) *the secret source of fire, filling the hollow of the reed. ναρθηκοπλήρωτον* is pass. in form, but act. in sense. The *νάρθηξ* is a tall plant with a pithy stalk. The modern Greeks call it *νάρθηκα*, and employ it for the same purpose that Prometheus did. It is said to grow abundantly along the sea-shore south of the Acropolis at Athens. — **πέφηνε,** *has proved,* 2 perf. act. v. *φαίνω*. — **πόρος,** *resource.* — **ποινάς,** G. 159. — **ἀμπλακημάτων,** G. 173. — **πασσαλευτὸς ὤν,** *being secured* (lit. *pinned down*). Paley writes it *πεπασσαλευμένος*, and Wecklein (from l. 438) gives *προυσελούμενος*, but we see no good reason for deviating from the usual reading.

114–127. **ἃ ἃ,** *ah! ah!* These words may be used to express various emotions, as pain, fear, etc.; but here they denote merely surprise. Prometheus hears the distant rustling of wings, as the chorus of sea-nymphs approach, and wonders that any living thing should come to so desolate a spot. — **τίς . . . κεκραμένη.** Mrs. Browning very elegantly translates these lines :

> " What a sound,
> What a fragrance, sweeps up from a pinion unseen,
> Of a god, or a mortal, or nature between ! "

Divine beings, like the daughters of Oceanus, were anointed with ambrosial ointment, and the breezes would bear their odors before them as they approached. *ἀχώ*, Doric for *ἠχώ*, and *ὀδμά* for *ὀδμή*, which is poet. for *ὀσμή*. For this use of the Doric for the Ionic, see G. 30, and Donaldson's Theatre of the Greeks, pp. 31, 362. *προσέπτα* for *προσέπτη*, poet. 2 aor. act. v. deponent *προσπέτομαι*. *κεκραμένη* is partly human and partly divine, like the sea-nymphs. — **τερμόνιον,** *far distant* (lit. *at the world's end*). — **ἢ τί δὴ θέλων,** *or for what purpose.* — **ὁρᾶτε, κ.τ.λ.,** *behold me, in chains and in*

anguish, a god. — **τὸν . . . ἐλθόνθ',** *the one who is hated by all the gods* (lit. *who comes as an object of hatred to all the gods*). *δι' ἀπεχθείας ἐλθόνθ'* is nearly equivalent to *ἀπεχθόμενον*. For this use of *διά* with the gen., see lex., *διά* A, IV. — **θεοῖς** (G. 186, N. 1). — **αἰθὴρ . . . ὑποσυρίζει,** *and the air rustles with the light strokes of wings.* *ῥιπή*, from *ῥίπτω*, means literally *the force with which anything is thrown;* and here it refers to the flapping of the wings (see lex.). In l. 1089 it means *storm* or *blast.* — **πᾶν, κ.τ.λ.** The pathos of this line is touching. His mind is clear; he does not weaken in the slightest in his resolve. But the physical anguish and mental strain are so great that it is impossible to be calm; he fears the vulture may be coming to increase his torture.

128–192. **Πάροδος,** or entrance song of the chorus. The word (*παρά* and *ὁδός*) means a side entrance, because the chorus entered from the side of the stage. Strictly speaking, there is here no parodos, for the chorus begin at once a dialogue with Pro. Their part, however, is put into strophic and antistrophic lyrics, and set to music, and thus embraces every essential feature of a purely choral song. This chorus of ocean nymphs was represented as approaching from behind, and they were seen by the spectators before they were visible to Pro. They came in a car that was furnished with wings (*ὄχῳ πτερωτῷ*, l. 135), and it remained suspended in mid-air till the nymphs, at the urgent request of Pro., leave it and alight on the ground. Probably the car was suspended by ropes from the *γέρανος*, and was swung into view from behind the scene to the required position. This conception by Aeschylus of a chorus of Oceanides is very appropriate and effective. Their beauty and grace, their modesty and simplicity, their curiosity and pity, are all charming, and are in marked contrast to the grand and rugged nobility of Pro. The greatness of the principle for which he suffers, the heroism of his will, which makes him free although in chains, they cannot comprehend; but they know that he is in distress, and with tender, tearful sympathy they come to pity, to advise, and if possible to relieve. Pro. treats them with the greatest gentleness and respect, and though they cannot change his purpose or ease his pain, he is grateful for their presence, and freely tells them the story of his wrongs.

128–130. **μηδέν,** emphatic, *nothing at all.* — **πτερύγων θοαῖς**

ἀμίλλαις, *swift rivalry of wings.* *θοαῖς* is a case of enallage for *θοῶν.* — **προσέβα,** Doric for *προσέβη.* See note on l. 115. This use of the Doric *α* for *η* prevails in the choruses of the Attic drama, because the Dorians were the first to develop choral songs, and to connect them intimately with war and worship. All the people were taught to sing as an aid to military evolutions and the celebration of martial victories; and this led to such rapid development that all choral poetry came to be run in Doric forms, which the Athenians adhered to in the period of their ripest culture, as though compelled by a linguistic copyright. Then, too, these archaic forms had been so long used in choral worship that the Greeks came to love the dialect as essential to the service, and hence insisted on retaining it; just as the Ephesians preferred the ugly old idol in their great temple of Artemis to the finest statue of the goddess completed in later times, and as some persons at the present day consider it almost profanation to correct even the grammatical errors in King James' version of the Bible. — **μόγις,** *with difficulty* — **παρειποῦσα,** *having persuaded* (lit. *having talked over to one's side*). Women were kept in such seclusion in Greece that it was almost a breach of propriety for these maidens to visit Pro., even to express their sympathy with his sufferings.

132–135. **κτύπου γὰρ ἀχὼ χάλυβος,** *for the echo of ringing steel* — **διῆξεν,** 1 aor. act. v. *διαΐσσω.* — **μυχόν,** *innermost part.* The word is used here because the female apartments (gynaeconitis) were in a remote and secluded part of the house. In l. 453 we find it again, and referring to the recesses of caves. — **ἐκ** is separated by tmesis from *ἔπληξε.* In l. 360 this verb takes the acc. of the person and the gen. of the thing. — **τὰν θεμερῶπιν αἰδᾶ** *my sedate modesty.* *θεμερῶπιν* is from *θεμερός, sedate* (perhaps v. *τίθημι, steadfast*), and *ὤψ, the face.* This training by Oceanus of his children to be retiring and respectful is quite in contrast with certain modern manners of the young. — **σύθην,** poet. 1 aor. pass. v. *σεύω,* with the augment omitted (G. 106, 2). — **ἀπέδιλος,** *sandal-less,* a word which became proverbial for *hastily.* — **ὄχῳ,** *car,* a vehicle named from its capacity to *hold* or *carry* (*ἔχω*).

137–143. **πολυτέκνου.** Hesiod (Theog. 133, 337, 349, etc.) makes Oceanus the son of Uranus and Gaia, and the husband of Tethys by whom he begat three thousand rivers and as many Oceanides. –

ἔκγονα, adj., used as subst. *ἔκγονα* and *παῖδες,* in appos. with subjects of *δέρχθητ'* and *ἐσίδεσθε.* — **τοῦ εἱλισσομένου** belongs with *Ὠκεανοῦ.* This representation of the ocean as a great river encircling the earth is usually supposed to be derived from Homer, but the references, while making it probable, are not conclusive. The passage so often quoted from the description of the shield of Achilles (Il. xviii. 607, 8) does not state that the ocean *encircled* the border of the shield; and *ἀψόρροος* (Il. xviii. 399; Od. xx. 65), which has usually been interpreted to mean *flowing back* upon itself, may possibly, as Mr. Gladstone suggests, mean *tidal,* as opposed to the *tideless* Mediterranean. See lex. *ἀψόρροος.* Perhaps the myth, as fully developed, was of somewhat later growth. — **ἀκοιμήτῳ.** The restlessness of the ocean is vividly given here; and as the Mediterranean is a comparatively quiet sea, some have thought that the Greeks had gained from the Phoenicians a knowledge of the great currents of the Atlantic. — **προσπορπατός,** *secured* (lit. *pinned down*). — **τῆσδε . . . ἄκροις,** *on the extreme headlands of this gorge.* — **φρουράν,** *watch,* from *πρό* and *ὁράω, to see in front of one.* Observe here how aptly Pro. uses words employed by Kratos and Hephaestus before. See *πόρπασον,* l. 61; *φάραγγι,* l. 15; and *φρουρήσεις,* l. 31.

144–151. **φοβερὰ . . . εἰσιδούσᾳ,** *and a dimness, caused by fear, full of tears, overspreads my eyes as I behold thy form.* For *φοβερά,* see lex. II. 2. *εἰσιδούσᾳ* agrees with *ἐμοί,* implied in *ἐμοῖσιν ὄσσοις.* This is a case of *constructio ad sensum* (H. 523). Some MSS. give here *εἰσιδοῦσιν,* and Wecklein and Weil read *εἰσιδοῦσαν.* — **οἰακονόμοι,** *rulers,* lit. *helmsmen.* These nautical metaphors were popular with the Athenians, because they were a maritime people. Aeschylus, too, had served in the great sea-fight at Salamis. — **Ὀλύμπου,** G. 171, 3. — **ἀθέτως** = *ἀθέσμως, arbitrarily.* — **τὰ . . . ἄϊστοῖ,** *and the mighty ones* (see lex.) *of old he now destroys* (lit. *makes unseen*). This refers to Zeus' overthrow of the older dynasties of Uranus and Cronus. *πελώρια* expresses very forcibly the brute power of the huge Titans. It is from *πέλωρ, monster,* a word commonly employed in a bad sense, as of the Cyclops, the Python, etc. Prickard refers here to Agam., l. 167–175, which Blackie translates:

"Who was so great of yore,
With all defiant valor brimming o'er,
Is mute; and who came next by a stronger arm
Thrice vanquished fell;
But thou hymn victor Zeus: so in thy heart
His truth shall dwell."

152–158. **εἰ γάρ, κ.τ.λ.,** *for would that he had hurled me beneath the earth and below*, etc. For *εἰ γάρ* with **ἦκεν**, see G. 251, 2. **ἦκεν**, 1 aor. act. v. *ἵημι*. — **"Αιδου**, G. 182, 2. — **εἰς**, *into*. Observe the degrees of depth here indicated, Tartarus being the lowest. Homer places Tartarus as far below Hades as that is below Heaven; but later poets describe it as the place where wicked spirits are punished, and sometimes make it synonymous with Hades. Aeschylus follows more nearly the Homeric idea. — **ἀπέραντον.** See lex. II. So in reference to the net of Ate, l. 1078. — **δεσμοῖς**, G. 186. — **πελάσας**, *having cast me into* (lit. *brought me near to*). — **ὡς ἐπεγήθει**, *so that*, etc., *might be rejoicing* (as they are). Others, following Elmsley, write it *ἐγεγήθει*, *should have rejoiced*. See G. 216, 3; M. & T. 44, 3, near the bottom of the page. — **ἐχθροῖς ἐπίχαρτα**: see lex. *ἐπίχαρτος*, 2, and G. 185.

159–166. **τίς . . . ἐπιχαρῆ**, *who of the gods is so cruel as to rejoice at these things?* *ὅτῳ* = *ὥστε αὐτῷ*, to be followed by *τάδ' ἐπιχαρῆ εἶναι*. — **δίχα**: G. 182, 2, second paragraph. — **ἐπικότως**, *in his wrath*. *κότος* means *grudge*, and implies that there was a kind of stolid stubbornness in Zeus. — **θέμενος**. See lex. A. II. 6. — **δάμναται**, pres. mid. v. *δάμνημι* = *δάμαζω*, *lords it over* (lit. *subdues*). — **κορέσῃ**, *glut*, 1 aor. act. v. *κορέννυμι*. For *πρίν* with the subj., see G. 240, 1, 2; 239, 2; 232, 3. — **παλάμᾳ**, *skilful plan*. The Greeks were never averse to stratagem or the worst deceit, provided it led to success; and **δυσάλωτον** shows that Zeus was too strong to be overcome by direct attack. This severe condemnation of Zeus by the chorus is so at variance with the reverence and exalted piety of Aeschylus as to puzzle many critics; but Grote's explanation (vol. i. p. 384), referred to by Paley, is the best. He says: "Zeus, though superior to all the other gods, and exercising general control, was never considered, either in Grecian legend or in Grecian religious belief, to be superior in so immeasurable a degree as to supersede all free action and sentiment on the

part of gods less powerful. There were many old legends of dissension among the gods, and several of disobedience against Zeus: when a poet chose to dramatize one of these, he might so turn his composition as to sympathize either with Zeus or with the inferior god, without in either case shocking the general religious feeling of the country. . . . We are not to forget that Pro. is not a man, but a god, — the equal of Zeus in race, though his inferior in power, and belonging to a family of gods who were once superior to Zeus." This helps to lessen the shock to our religious sensibilities which this severe language of the chorus causes, but does not remove the necessity for the after play of the Prometheus Unbound, in which it is believed that the character of Zeus was exhibited in a milder and more beneficent light. See Introduction, p. xxvii.

168–177. **αἰκιζομένου**, *tormented*, pass., though more commonly dep.: see l. 195 (G. 277, 5). — **πρύτανις**, *ruler*. The senate (*βουλή*) at Athens was composed of five hundred members, fifty being selected by lot from each of the ten tribes. Each tribal section ruled for one-tenth of the Attic lunar year, — namely, thirty-five or thirty-six days; and this term of office was called a Prytany. For convenience, each governing section was subdivided into five bodies of ten each, and each Prytany correspondingly portioned into five periods of seven days each. From these ten senators (called *πρόεδροι*), who would thus preside for a week, one was selected by lot each day to be *πρύτανις*, or *ἐπιστάτης*. During his day of office he presided over the senate and assembly, and kept the public records and seals. By the use of the word here, Pro. emphasized his contempt for the sovereignty of Zeus; showing that he regards his elevation to power as the result of chance rather than worth, and that his enjoyment of it will be brief. — **δεῖξαι** has *ἐμέ* for its subject, implied in *ἐμοῦ* above. It is explanatory of *ἐμοῦ*, and like it depends on *χρείαν ἕξει* = *χρήσει*. For the infin. after a noun and a verb, see M. & T. 92, 1, N. 2. — **βουλευμ'**, *plot;* namely, the marriage with Thetis. See ll. 764, 909, 910. — **σκῆπτρον τιμάς τ'**. For these acc. after the pass. verb *ἀποσυλᾶται*, see G. 197, N. 2. — **ἀποσυλᾶται** is pres. in the sense of the future (G. 200, N. 7). — **πτήξας**. See lex. II. 2. — For **χαλάσῃ** and **ἐθελήσῃ**, see G. 240, 1, 2; 232, 3. — **ποινάς, κ.τ.λ.**, *and shall be*

willing to pay the penalty for this outrage. There is something sublime in this defiance. Although Pro. is chained to this crag, is aware that the vulture will soon come to tear and torture him, and that ages must pass before he can be relieved ; yet his spirit is so unbending that he boldly demands not only release but *satisfaction* for his wrongs.

180–185. **ἄγαν δ' ἐλευθεροστομεῖς,** *but you are too free of speech.* Aeschylus is fond of making such sonorous compounds with *στόμα* and *γλῶσσα.* See *λαβροστόμει,* l. 327 ; *χαριτογλωσσεῖν,* l. 294 ; *θρασυστομεῖν,* Suppliants, l. 203. — **ἐρέθισε,** 1 aor. act. v. *ἐρεθίζω.* This omission of the augment is a trace of the epic style. — **διάτορος,** *piercing.* — **σαῖς.** Though their fear is *διάτορος,* it is all for Pro. — **πᾶ . . . ἐσιδεῖν,** (wondering) *where it is fated for thee, having beached thy bark, to see the end of these woes.* *τέρμα* is the obj. of the infin., and *κέλσαντ'* is used absolutely ; lit. *having put to shore.* For *πᾶ ποτε χρή,* see ll. 99, 100, and for the metaphor, l. 148.

186–192. **οἶδ' . . . Ζεύς,** *I know that Zeus is severe, and retains justice in his own grasp ; i. e.* that he is an irresponsible ruler, a *τύραννος.* — **ὅταν ταύτῃ ῥαισθῇ,** *when he shall be thus broken down.* *ταύτῃ* is explained in l. 170. There is such a provoking mystery in these hints of Pro. that they arouse the curiosity and then the anger of Zeus as the play proceeds. For the subj. *ῥαισθῇ,* G. 232, 3. — **στορέσας,** *calming,* lit. *making level* or *smooth.* — **εἰς . . . ἥξει,** *he shall at some time eagerly come into agreement and friendship with me eager* (to receive him). For *σπεύδων σπεύδοντι,* see *ἄκοντά σ' ἄκων,* l. 19, and note *ad loc.*

193–396. First **Ἐπεισόδιον.** This includes all of the dialogue that comes between whole choral odes. In this episode we have two scenes : the first (l. 193–283), the dialogue between Pro. and the leader of the chorus ; and the second (l. 284–396), between Pro. and Oceanus.

193–204. **πάντα λόγον** should be taken together. Paley, following the Schol. Med., thinks that Aeschylus uses here the proverbial curiosity of women to enable him to give at length the story of Pro. ; but this is a needless slander of the sex. The recital is perfectly natural, whether the request had come from men or women. — **γέγων',** imperative from epic 2 perf. *γέγωνα,* with pres. signif. —

εἴ τι μὴ βλάπτει, *if you are in no way harmed* (G. 221). — **ἀλγεινὰ . . . δύσποτμα,** *these things are indeed painful for me even to speak of; but it is a pain to keep silent, and in all respects a hard lot.* For λέγειν, see G. 261, 2. — **στάσις . . . ὡροθύνετο,** *and mutual strife was aroused among them.* — **οἱ μέν**: apposition with *δαίμονες*. — **ἀνάσσοι**: G. 216. — **δῆθεν,** *forsooth;* ironical, showing that the Titans were not sincere. — **τοὔμπαλιν** = *τὸ ἔμπαλιν*, and is the obj. of *σπεύδοντες* — **ἄρξειεν,** object clause after *ὡς*; G. 217, N. 1; M. & T. 45, N. 4. It is explanatory of *τοὔμπαλιν*.

204–215. **βουλεύων,** *though advising* (G. 277, 5). It takes *λῷστα* (superlative of *ἀγαθός*) for its obj. — **πιθεῖν** depends on *ἠδυνήθην*. — **Τιτᾶνας.** Pro. is called a Titan by Aeschylus and his mother Themis, a *Τιτανίς* (l. 874); "but unless we identify Themis and Earth these Titans were not strictly his brethren, but only of kindred race" (Paley). — **ἠδυνήθην.** For the double augment, see G. 100, N. 2. — **αἱμύλας . . . δεσπόσειν,** *but they, despising subtle plans, in their "rugged souls" imagined that, without effort and by mere brute force, they would prevail.* For the infin. *δεσπόσειν*, in indirect discourse, see G. 203, N. 2; M. & T. 27, N. 3. — **πολλῶν ὀνομάτων μορφὴ μία.** These words refer to Γαῖα, who was also called Rhea, Demeter, Cybele, etc. *ὀνομάτων* is a possessive or attributive gen. — **ᾗ κραίνοιτο,** *in what way it would be accomplished.* For the opt. with *ᾗ*, see G. 242, 1, b. *ᾗ* = *ὅτι τῇδε*, lit. *that in the following manner.* — **προὐτεθεσπίκει,** pluper. act. v. *προθεσπίζω*. It is singular, because it refers primarily and more directly to *Θέμις* for its subj. — **χρείη . . . κρατεῖν,** *but by craft it was necessary for the more powerful* (lit. *those who had conquered*) *to rule.* *χρείη* is opt. of indirect discourse (G. 243). — **ἐμοῦ ἐξηγουμένου.** The gen. abs. denotes time, *when I*, etc. — **οὐκ οὐδέ.** The two negatives strengthen the negation (G. 283, 9). — **τὸ πᾶν,** *at all.*

216–225. **παρεστώτων**: see lex. B. II. The word is 2 perf. part. — **προσλαβόντα μητέρα ἑκόνθ',** *with the assistance* (lit. *having taken as a partner*) *of my mother, willingly.* Many editors write it *προσλαβόντι*, agreeing directly with *μοι*, and both forms are admissible; but the acc. is better, because of the infin. which follows. For *ἑκόντ' ἐκόντι*, see note, l. 19. At first Pro. sided with the Titans in their struggle against the ambition of Zeus; but when they scorned his advice that they should use stratagem instead

of force, he deserted them, and with his mother Themis gave such assistance to Zeus that his success was complete. — **ἐμαῖς δὲ βουλαῖς,** *and by my advice.* Pro. claims the whole credit of the victory, and thus magnifies immensely the ingratitude and cruelty of Zeus. — **μελαμβαθὴς κευθμών,** *the deep black vault.* — **αὐτοῖσι συμμάχοισι.** See lex. *αὐτός,* I. 5; G. 188, 5, N. — **τοιάδ' ἐξ ἐμοῦ ὠφελημένος,** *having been thus aided by me.* *ὠφελέω* takes two acc. in the act., and one of them is retained here (G. 197, N. 2). — **ἔνεστι . . . πεποιθέναι,** *for somehow this malady inheres in despotism, not to trust its friends.* The sufferings of the Greeks under the tyrant Hippias, their knowledge of the cruelties practised by Eastern despots, and their intense enjoyment of the freedom which they had gained through the Persian wars, made them keenly appreciative of such a sentiment as this.

226–236. **δ δ' οὖν ἐρωτᾷ',** *however, as to your question; i. e.* that in ll. 193, 194. — **τοῦτο** is the antecedent of *ὅ.* — **σαφηνιῶ,** fut. act. v. *σαφηνίζω.* — **νέμει,** pres. act., *he assigns.* This change of tense is unnecessary and unusual, but is probably done for greater vividness. — **λόγον οὐκ ἔσχεν οὐδέν',** *he had no regard.* — **ἀλλ' . . . νέον,** *but he desired, having destroyed* (lit. *having made unseen*) *the whole race, to plant another new one.* This statement of Pro. suggests the Mosaic account of the destruction of man by the flood (Gen. vii.). — **τοῦ . . . μολεῖν,** *from going utterly ruined to Hades.* **τοῦ** belongs with *μολεῖν.* For *μή,* see G. 283, 6. Before **Ἄιδου,** supply *δόμον,* which *εἰς* governs. *μολεῖν* is 2 aor. act. v. *βλώσκω.*

237–245. **τῷ τοι.** See lex. *ὁ,* A, viii. 3. — **κάμπτομαι,** *I am bent.* This must not be taken literally, for Pro. had absolutely refused to yield. — **πάσχειν, ἰδεῖν.** These infinitives depend on the adjectives (G. 261, 2), which agree with *πημοναῖσι.* — **θνητοὺς . . . προθέμενος,** *and pitying mortals* (lit. *placing mortals before me as objects of pity*). — **ἐρρύθμισμαι.** See lex. *ῥυθμίζω,* II. 2. This is also ironical; for Pro. was determined that no torture should bring him into harmony with Zeus. — **θέα,** apposition with the subject of *ἐρρύθμισμαι.* — **ἄν . . . ἔχρηζον** (G. 222). — **εἰσιδοῦσά τ' ἠλγύνθην κέαρ,** *and seeing I am pained in heart* (lit. *when I saw I was* (at once) *pained in heart*). *οὔτε . . . τέ* are correlative.

246–254. **καὶ . . . ἐγώ,** *and verily I am a sad object for my friends to contemplate.* The emphasis is on *φίλοις.* Pro. does not

expect or desire any compassion from Zeus. — **μή . . . περαιτέρω,** *did you not possibly proceed even further than this.* For *μή,* see G. 282, 2. This word, when used interrogatively, usually expects a negative answer, and the line can be read so here; viz. *surely it cannot be that you proceeded,* etc. (lex. *μή,* C. I.). — **προδέρκεσθαι.** The Greeks were a joyous people, delighting in the present, devoted to the pursuit of happiness, and careful to exclude everything sad from their thoughts and lives. Pro. does not mean that he took away from them a knowledge of death, but that he prevented them from seeing it as a dreadful certainty, hovering constantly before them, and thus hindering all healthy and happy activity. See Hebrews ii. 15. For *μή* before *προδέρκεσθαι,* see G. 283, 6; M. & T. 95, 2, N. 1. — **νόσου,** obj. gen. — **τυφλάς,** *blind,* i.e. to the future. This refers to *προδέρκεσθαι μόρον.* Paley denies that this refers to Pandora, and quotes the finely expressed distinction that "instinct is ignorant that it knows, and reason knows that it is ignorant; but spirituality does more, — it hopes." — **κατῷκισα,** causative. — **μέγ' . . . βροτοῖς,** *a great boon, this, thou didst bestow on mortals.* — **φλογωπὸν πῦρ ἔχουσ',** *possess the red-eyed fire.* It is a noticeable fact that the lower the savage state of a people, the more superstitious they are about fire, the greater their difficulties in producing it, and their care in preserving it. — **ἐκμαθήσονται.** The fut. is used because he claims that there is practically no limit to the advantages which his gift will bring to them. They not only have learned, but *shall learn.* See l. 7, *παντέχνου πυρός.*

256–261. **χαλᾷ,** supply *σέ.* — **ἄθλου,** *of the struggle.* It is masc. With *προκείμενον* it refers to the contests proposed and the prizes fixed for the national games. — **δοκῇ** (G. 232, 3). Wecklein assigns l. 256 to Pro., for the sake of preserving the dialogue in alternate lines (*στιχομυθία*); but the transfer from the Chorus to Pro. is so abrupt after *αἰτιάμασιν,* that the change is at least a doubtful improvement. — **ὡς . . . ἄλγος,** *but that you have erred is both unpleasant for me to say and painful for you* (to hear). *οὔτε . . . τέ* are correlative, and also *ἐμοί . . . σοί.* Others make *ὡς* a modal conj. for *ὅπως,* Lat. *quomodo, how.*

263–270. **ἐλαφρὸν ὅστις,** *it is easy for one who.* — **πημάτων ἔξω πόδα ἔχει.** This is a modification of the proverb *ἔξω τοῦ πηλοῦ ἔχειν,* to keep one's foot out of the mire. See lex. *ἔξω,* I. 2, b, at

the end. — **τὸν κακῶς πράσσοντ'**, *the one who is in trouble* (G. 165, N. 2). — **ἥμαρτον.** The word is used because of *ἥμαρτες* above. — **ἀρνήσομαι.** Pro. admits with the greatest frankness that it was an error to thwart the will of Zeus and defy his power, and then shows that though an error it was not a sin, but that he is the victim of his love for man. The juxtaposition of *ἥμαρτον* and *θνητοῖς ἀρήγων* makes the rebuke especially stinging. So hard-hearted and unjust is this ruling god that he treats even philanthropy as a crime. — **ηὐρόμην.** For the augment in this 2 aor. see G. 103, N. — **οὐ ᾠόμην, κ.τ.λ.** We have here an acknowledgment of the power of Zeus, coupled with astonishment that he should exercise it. Pro. virtually says: 'I know that Zeus is supreme, and that he is a cruel tyrant; but I did not suppose that he would be so bitter against me and so unfeeling towards mortals as to treat me *thus*.' — **κατισχνανεῖσθαι,** *waste away*, the fut. mid. used passively. The verb *ἰσχναίνω* means *to make lean, to dry up, to reduce*, l. 380. — **πεδαρσίοις,** poet. for *μεταρσίοις*, *lofty*. — **πάγου** (G. 171).

271–276. — **μοί,** ethical dative (G. 184, 3, N. 6). — **μὴ δύρεσθ',** *do not bewail*. The verb is poet. for *ὀδύρεσθε*. — **βᾶσαι,** 2 aor. part. plur. — **τὰς . . . ἀκούσαθ',** "*my coming fortunes hear.*" (Plumptre.) — **διὰ τέλους,** *from beginning to end*. See lex. *διά*, A, I. 1. Pro. is ready to describe both his future sufferings and his ultimate deliverance; but absolutely refuses (ll. 175, 523, 990) to give the name of his deliverer, — **πίθεσθέ μοι, πίθεσθε.** We have this urgent repetition because of some hesitation on their part to leave their car. — **τῷ νῦν μογοῦντι,** *the one now in distress*. The *νῦν* is emphatic, and has direct reference to the thought which follows, — To-day I am in trouble, but to-morrow it may be you. — **ταὐτά . . . προσιζάνει,** *in the same way misery, wandering about, takes its seat now by one and now by another*, *ταὐτά* = *κατὰ ταὐτά*. See lex. *κατά*, B. IV. 2. *πρὸς ἄλλοτ' ἄλλον* are used distributively. See lex. *ἄλλοτε*.

277–283. **οὐκ ἀκούσαις ἐπεθώϋξας τοῦτο,** *you have urged this upon those who are not unwilling*. For the verb see l. 73. *ἀκούσαις* from *ἄκων*, Attic contr. for *ἀέκων*. — **ὀκριοέσσῃ χθονὶ τῇδε πελῶ,** *I am about to approach this rugged earth*. *πελῶ* is fut. act. v. *πελάζω* (G. 110, 2, N. 1 (b)), used intransitively. The verb is sing. because the leader of the Chorus is supposed to speak for the whole

company. This is very common in dramatic poetry. See H. 519. — **τοὺς σοὺς δὲ πόνους . . . διὰ παντὸς,** *the complete story of your woes.*

284–396. Second Scene in the First Episode. Oceanus, the father of the Choral Nymphs, appears upon a winged creature and takes up the dialogue with Pro. This entrance of Oceanus enabled the car containing the Chorus to descend, and the Sea Nymphs to alight and take their proper places in the orchestra between the spectators and the stage.

284–295. **ἥκω . . . κελεύθου,** "*I have reached the bourn of my weary road.*" *δολιχός* is the long race-course in opposition to *στάδιον*, the short course. Its length varied, but Pindar (O. iii. 59) states that in the chariot races the *στήλη* was rounded twelve times, giving a length of twenty-four stadia. See Smith's Dict. Antiq. p. 1055, art. stadium. *τέρμα* (G. 162). Oceanus came from the far-distant west, outside the pillars of Herakles. Others connect *τέρμα* with the participle, and translate (see lex. *διαμείβω*, 2) *having completed the limit.* — **οἰωνόν.** From *τετρασκελής* (l. 395) we infer that this winged creature must have been a beast rather than a bird. Perhaps it was a griffin, a fabulous animal with the head and wings of an eagle and the body of a lion. The colossal winged lions and winged bulls with human heads, found in Nineveh, and symbolizing in one form strength, speed, and intelligence, prove that the Orientals found nothing repulsive in such impossible creations, and, as we know that in plastic art the Greeks were much indebted to the Assyrians, it is not improbable that we have a trace of that influence here. — **γνώμῃ στομίων ἄτερ,** *by my own will without a bridle,* an exaggeration of the superior intelligence of his winged courser. The Greeks sometimes ascribed such qualities even to inanimate things. In Odys. viii. 555–559, Alcinous says to Odysseus :

> "Declare thy land,
> Thy people, and thy city, that our ships
> May learn, and bear thee to the place ; for here
> In our Phæacian ships no pilots are,
> Nor rudders, as in ships of other lands :
> Ours know the thoughts and the intents of men."
>
> BRYANT.

Wecklein (note *ad loc.*) also refers to Il. xviii. 417–420, where, in speaking of Hephaestus, the poet says :

> "Two golden statues, like in form and look
> To living maidens, aided with firm gait
> The monarch's steps ; and mind was in their breasts,
> And they had speech and strength, and from the gods
> Had learned becoming arts."
>
> BRYANT.

— **τὸ ξυγγενές.** Oceanus was the son of Uranus and brother of Iapetus, and hence was the uncle of Pro. — **ἐσαναγκάζει,** *compels.* The laws of kinship were very binding. The plots of many of the Greek tragedies are based on the principle that children must avenge the wrongs of their parents. — **οὐκ . . . σοί,** *there is no one to whom I would pay greater honor than to you* (lit. *bestow a greater share*). This refers to the custom, often alluded to by Homer, of giving the chiefs the best of the booty. See also Genesis xliii. 34. *νείμαιμ'* is an apodosis of the less vivid future with *ἄν* omitted, the protasis being in *χωρὶς γένους* (G. 224, N. 1; M. & T. 50, 2, N. 1). — **τάδ' ὡς ἔτυμ',** *that this is true* (lit. *this as true*). — **ἔνι** for **ἔνεστι.** — **συμπράσσειν.** Oceanus is very officious and self-confident in his talk ; but desires Pro. to understand that it is not by words (*γλωσσεῖν*) but by deeds that he would express his interest.

297–305. **ἔα . . . ἥκεις,** *Ha ! What ? And now have you too come ?* etc. See lex. *χρῆμα,* II. 2 ; *καί,* A. II. 1 ; *δή,* I. 5. The cool contempt of these words is striking. Instead of being grateful to Oceanus for taking such a long journey to express his sympathy and proffer his aid, he expresses surprise mingled with annoyance at his coming, and intimates that curiosity is his main motive. — **ἐτόλμησας,** *did you dare.* There is a sneer here at the weakness of Oceanus' character in so completely yielding to Zeus. — **πετρηρεφῆ αὐτόκτιτ' ἄντρα,** *rock-arched, natural grottoes.* *πετρηρεφῆ* = *πέτρα* and *ἐρέφω, to cover,* Eng. *roof.* *αὐτόκτιτ', self-wrought* (from *αὐτός* and *κτίζω, to produce*), refers to caves made by the action of the waves. — **σιδηρομήτορα ἐς αἶαν,** *to this land, the mother of iron.* The Greeks obtained iron from the Chalybes, who dwelt on the southeastern part of the Euxine, in Pontus ; but this statement, taken in connection with l. 715, makes it evident that Aeschylus located them farther east and north, in Scythia. *αἶαν,* poet. for

γαῖαν, for *γῆν*. — **ἀφῖξαι**, perf. 2 pers. sing. v. *ἀφικνέομαι*. — **ξυνασχαλῶν**, fut. part. v. *συνασχάλλω*. See lex. *συνασχαλάω*. — **τόνδε**, *me*. See lex. I. 6. This and the following explanatory acc. are in appos. with *θέαμα*. — **τὸν ξυγκαταστήσαντα**, *the one who aided* (him) *to secure*. In these concluding lines Pro. modifies somewhat his contemptuous tone, and is willing to arouse the indignation of Oceanus, as the latter beholds his sufferings.

308–324. **ποικίλῳ**, *versatile*, lit. *crafty*. See *αἰμύλας μηχανάς*, l. 206. The word, however, as used here, is intended to compliment the genius of Pro. The following lines show us that Oceanus does not desire him to be less crafty, but less bold and outspoken. — **γίγνωσκε σαυτόν**: a lengthened form of *γνῶθι σαυτόν*. The Scholiast puts it: *γνῶθι σαυτὸν ὅτι ἥττων εἶ τοῦ Διός*. This was one of the sayings of the Seven Sages. — **τεθηγμένους**, *cutting*, lit. *sharpened*. — **ῥίψεις**, *hurl out*. For **εἰ ῥίψεις ; ἂν κλύοι**, see G. 227. — **καὶ θακῶν**, *even though seated* (G. 277, 5). This is prophetic of the conclusion of the play (l. 944 ff.), where Zeus, angered by the defiant words and threats of Pro., displays his power with terrible effect. — **ὥστε . . . δοκεῖν**, *so that the present crowd of troubles will seem to you mere child's play*. *τὸν νῦν ὄχλον* is Döderlein's emendation, adopted by Dindorf and others. Paley retains *χόλον*, and connects *μόχθων* with *παιδιάν*: " so that the present wrath (of Zeus) may seem to you a mere mockery of suffering." Wecklein reads : *τὸν νῦν χόλου παρόντα μόχθον, the present distress of bitterness*. *παρόντα* seems to be used merely to round out the phrase, as we sometimes find it in Trag. at the end of a verse. See lex. *πάρειμι*, IV. — **ἄφες**, 2 aor. act. imper. v. *ἀφίημι*. — **ἀρχαῖ'**, *old-fashioned things*. — **τἀπίχειρα** = *τὰ ἐπίχειρα*, *the wages*. The article with the predicate is rare (G. 141, N. 8). — **οὐδέπω**, *not yet*, implying that in the end he will be compelled to yield. — **οὔκουν . . . ἐκτενεῖς**, *you will not then, if you follow my advice, stretch out your foot* (lit. *limb*) *against the goads*. Compare Acts ix. 5. For the part. in the protasis, see G. 277, 4 ; 226, 223. — **οὐδ' ὑπεύθυνος**, *and even irresponsible*. The Athenian magistrates were responsible to the people, and were obliged to give an account of their administration to a judicial assemblage of the citizens when their period of service had closed.

325–329. **εἶμι**, *I shall go*, fut. sense. — **μηδ' ἄγαν λαβροστόμει**,

and especially do not talk too boldly. λαβρός is lit. the *fury* of natural forces, like the *turbulence* of a swollen stream. — ἦ οὐκ . . . προστρίβεται, *do you not know precisely, since you are exceeding clever, that punishment is inflicted on a rash tongue?* ἦ οὐκ forms one syllable by synizesis. It is equivalent to the Lat. *nonne.* προστρίβομαι is oftener mid. than pass. Oceanus evidently has no appreciation of the grandeur of Pro.'s resolve, nor any conception of the force of his will. He is the politic adviser, the prudent go-between, who recognizes the power of Zeus, and in a fatherly way tries to induce Pro. to submit rather than continue a foolish conflict, which must result in even greater suffering than he is now enduring.

330–334. ζηλῶ, *I envy,* used ironically. — ὀθούνεκ' = ὅτου and ἕνεκα, *because.* — κυρεῖς = κυρεῖς ὤν. It has here merely the force of the copula, *are.* See lex. II. 3. — πάντων . . . ἐμοί, *having shared and dared everything with me.* ἐμοί belongs with both participles and is a case of zeugma. With τετολμηκώς, we would naturally have μετ' ἐμοῦ, or, if the dat. is retained, συντετολμηκώς. Paley makes the part. equivalent to τολμηρῶς. — ἔασον, *have done.* See lex. II. 2. — μελησάτω. For this use of the third pers. aor. imper. with μή, see G. 254, N.; M. & T. 86, N. 1, (*b*). — νιν, *him;* i. e. Zeus. — πάπταινε δ' αὐτός, *but do you be on your guard yourself,* lit. *peer cautiously around.* — πημανθῇς, G. 218. Beneath this apparently kindly word of warning, there is a slight sneer at the prudent course of Oceanus. Pro. is so proud of his defiance, and so determined unaided to maintain it, that he will not allow any one else the privilege of suffering with him. Even sympathy, when it is coupled with advice, is hardly endurable.

335–339. πολλῷ . . . τεκμαίρομαι, *you are naturally far better fitted to advise your neighbors than yourself; I judge from deeds, and not from words.* ἔργῳ refers to the actual facts of the case; *i. e.* the condition of bondage and torture in which he found Pro. φρενοῦν depends on ἀμείνων, G. 261. For ἔφυς, see lex. B. II. — αὐχῶ, *I am confident.* It is repeated for emphasis, because of Pro.'s incredulity.

340–346. τἀ . . . ποτέ, *really, I am obliged to you for this, and by no means will I ever cease to be.* ἐπαινῶ (see lex. III.) is a polite refusal of the offer, like the German *Ich danke Ihnen.* Others (see

lex. ἐπαινέω, I. 2) translate the verb, *I commend.* μέν is here followed by ἀτάρ, instead of the direct correlative τὰ δέ. — ἀτὰρ μηδὲν πόνει, *but by no means exert yourself.* — μάτην qualifies πονήσεις. — ἐμοί, after ὠφελῶν, which in poetry takes a dat. of the person (lex. I. 3). — εἴ τι καὶ πονεῖν θέλεις, *although you are willing to make some effort.* — εἰ δυστυχῶ, . . . θέλοιμ' ἄν. See G. 227. — ὡς πλείστοισι, *to as many as possible.*

347–350. οὐ δῆτ'. The passage from this point to l. 377 is assigned by some MSS. and by the older editions to Oceanus; but modern editors, following Elmsley, more properly refer it to Pro. — κασιγνήτου. According to Hesiod (Theog. 507 ff.), Atlas was the son of Iapetus and brother of Pro. — τείρουσ', *distress*, lit. *rub away.* — ἑσπέρους, *western;* here used as an adj. The common opinion, since the time of Herodotus, has been that the name Atlas belonged to a chain of mountains in northwestern Africa; but Hesiod (Theog. 517) places Atlas near the garden of the Hesperides, i. e. in the extreme west; and Humboldt, with great probability, fixed upon the lofty peak of Teneriffe, in the Canary Isles. This great mountain was once volcanic, and may have been known to Phoenician voyagers. — οὐρανοῦ τε καὶ χθονός, *both of heaven and earth.* The idea of the Greeks was that the earth is a flat plain; and as Atlas must stand upon it in performing his task, this statement of Aeschylus, if taken literally, is impossible. As has been well observed, the only propriety in speaking of the "pillar of heaven and earth" must be in the idea that heaven is at one end of the column and earth at the other. Hesiod states that "Atlas supports the spacious heaven;" and Homer (Od. i. 53, 54) that he "holds the lofty pillars which keep apart (ἀμφὶς ἔχουσιν) earth and heaven." The first is natural and exact, while the last may mean that he has charge of, without actually holding them up. Atlas was the leader of the Titans in their war against Zeus, and was condemned to this labor by his conqueror; so that his sufferings are felt the more keenly by Pro. because they are inflicted as a punishment by their common foe. For explanations of this myth of Atlas, see Smith's Dict. Biog., p. 406.

351–371. γηγενῆ, *earth-born;* agreeing with Τυφῶνα, who was the youngest son of Tartarus and Gaea. — Κιλικίων. The monster is located here because Asia Minor has always been so subject to

volcanic eruptions, and this country was much better known to the early poets than the regions farther west. This description of Typhon is evidently inspired by Pindar's first Pythian ode, written in honor of Hiero of Syracuse but a short time before Aeschylus went there from Athens. Pindar was the first one to transfer the monster from Asia Minor to Sicily, and in this was followed by Aeschylus. In Hesiod (Theog. 821 ff.), Typhon and Typhoeus are two distinct beings, but here they are the same. He is a fire-breathing giant; and with Aetna pressing upon his breast, in his struggles for relief he is the cause of volcanic eruptions and earthquakes. He is also the father of the Harpies, and of all the destructive winds. Our words *typhus* and *typhoon* are both derived from it. In the first, which means to *burn slowly*, the *fire* generated by the monster is prominent; and, in the second, the fury of the destructive hurricane. — **πᾶσιν ὃς ἀνέστη θεοῖς**, *who stood up against all the gods.* The MSS. give *ἀντέστη*, which confuses the metre by putting an anapæst in the fourth place; and this emendation is adopted by Dindorf and others. For *ἀνέστη* in the signification *to fight against*, see lex. B. 5. — **σμερδναῖσι . . . φόνον**, *hissing forth murder from his fearful jaws.* — **ἥστραπτε γοργωπὸν σέλας**, *there flashed forth a fierce-eyed glare.* **γοργωπόν** is lit. *gorgon-faced*, and refers to the fierce repulsiveness of the snaky-haired monster, who turned all who looked at her into stone. — **ὡς ἐκπέρσων.** See G. 277, N. 2. — **ὃς . . . κομπασμάτων**, *which silenced* (lit. *struck him out of*) *his lofty boasts.* — **κἀξεβροντήθη σθένος**, *and by the lightning he was blasted in his strength* (lit. *had his strength struck out*), G. 197, N. 2. — **παράορον**, *sprawling.* The word is Doric for *παρήορον*, and is the form used in trag. It means literally a horse who draws *in loose traces* by the side of the regular pair. Such a horse, when not pulling, would be *loose, nerveless.* — **ἰπούμενος.** Pindar (Ol. iv. 10) calls Aetna the "*windy weight* (holding down), *the hundred-headed, mighty Typhon.*" — **μυδροκτυπεῖ**, *forges the red-hot iron.* The statement given in this line about Hephaestus has no connection with the tradition that makes the bowels of Mount Aetna the workshop of the Cyclops. Here the god "sits on the summit, and produces those strange ringing noises which have frequently attracted the attention of modern observers, and which Humboldt attributes to the fracture of masses of obsidian" (volcanic

glass) "deep in the bowels of the earth." — **ἐκραγήσονται,** *shall burst forth;* 2 fut. pass. v. *ἐκρήγνυμι.* Aeschylus here refers to an event as future which had already occurred, probably only a few years before this play was written. Thucydides (iii. 116), in speaking of the third eruption of Aetna, which occurred B. C. 425, says: λέγεται δὲ πεντηκοστῷ ἔτει ῥῆναι τοῦτο μετὰ τὸ πρότερον ῥεῦμα, *and it is said that this eruption took place in the fiftieth year after the former eruption.* This gives us 475 B. C.; but a more accurate date is (Parian Chronicle) 479 B. C. Aeschylus went to Sicily about 469 B. C., and Pindar's first Pythian ode, to which we have referred above, was composed in 474 B. C., so that in these two events we get the approximate date of the preparation of this play. See Introduction, p. xix.). — **καλλικάρπου.** The fertility of Sicily has been extolled by many ancient writers, especially by Strabo and Virgil. It was said to be the native country of wheat; was famous for its honey and saffron; its sheep, cattle, and horses; and its grapes, olives, and fruits of every description. — **ἐξαναζέσει,** *shall cause to boil forth.* — **θερμοῖς . . . ζάλης,** *with the hot darts of his unapproachable, fire-breathing storm.* The older editions, and also Hermann, have *ἀπλήστου, insatiate.* The reading is uncertain, but the line is thoroughly Aeschylean. The powerful hold which this old myth of the contest between the gods and the Titans took upon the Greek imagination, and the place it held in their religious faith, are well illustrated in the bas-reliefs of the great altar recently recovered from Pergamon, and now in Berlin. This description by Aeschylus has sometimes been criticised as too rhetorical, and as bordering on the turgid; but it is calm in comparison with the colossal passion of the story as told in these marbles.

374–376. **ὅπως ἐπίστασαι,** *as you know how;* a sarcastic reference to the prudent policy of Oceanus. — **ἐγὼ δὲ τὴν παροῦσαν ἀντλήσω τύχην,** *but I will exhaust* (lit. *drain dry*) *my present woe.* The verb *ἀντλέω* means to bale out the bilge water from a ship. — **λωφήσῃ:** G. 239, 2; 232, 3.

378–386. **ὀργῆς νοσούσης εἰσὶν ἰατροὶ λόγοι,** *words are the healers of a disordered mind.* This is the reading of the MSS., and Cicero's version (Tusc. iii. 31) of the passage confirms it:

> "OCEANUS: Atqui, Prometheu, te hoc tenere existimo
> Mederi posse rationem iracundiae."

As, however, *ὀργῆς* is here rendered anger (iracundiae), it cannot naturally be taken with *νοσούσης*. The text is uncertain, and various readings are in use. Some have *ψυχῆς* for *ὀργῆς*, and instead of *νοσούσης*, *ζεούσης* and also *σφριγώσης* are found. — **ἐν καιρῷ**, *opportunely*. — **καὶ μὴ . . . βίᾳ**, *and not reduce by force the angry spirit*. *σφριγῶντα* has reference to an inflamed tumor, which may be reduced by soothing applications, but not by violence. The metaphor is used because of *ἰατροί* above. Paley and Wecklein, following Hermann, read *σφυδῶντα*, to which they give much the same meaning as to *σφριγῶντα*. — **ἐν τῷ προμηθεῖσθαι δὲ καὶ τολμᾶν**, *but in cautious boldness*. The article belongs with both infinitives, which may be taken to form a compound idea. Wecklein, following the older reading, gives *προθυμεῖσθαι*, and the sentence would then read, *but in being zealous and bold*. — **μόχθον** is the obj. of *ὁρῶ* understood. — **ἐπεὶ . . . φρονεῖν**, *since for one who is really sensible, not to appear so hath greatest gain*. Oceanus does not object to being accused of *εὐηθία*, because he may thereby escape suspicion. For *φρονοῦντα*, see lex. IV. Instead of *μὴ δοκεῖν φρονεῖν*, others write *μὴ φρονεῖν δοκεῖν*, *to seem to be senseless*. — **τἀμπλάκημ'** = *τὸ ἁμπλάκημ'*. Pro. is so determined to avoid even the appearance of submission, that he is unwilling to have a friend intercede for him lest he should be thought to have inspired it.

388–395. **μὴ γάρ**, *yes, for I fear lest;* G. 218. — **θρῆνος οὑμός**, *pity for me*. *ὁ ἐμός* is equivalent to an obj. gen.; G. 147, N. 1. — **τῷ νέον θακοῦντι**, *with the one who is just now occupying*. *νέον* is intensely sarcastic, and implies that the possession of the throne by Zeus is not only recent, but will be transient. For the syntax of the dat. with *εἰς ἔχθραν βάλῃ*, see G. 186, N. 1, last example. — **ἕδρας** is cognate acc.; G. 159. — **τούτου . . . φυλάσσου**, *beware of this one*, lit. *be on your guard against this one;* G. 173. — **ἀχθέσθῃ**, 1 aor. pass. subj.; G. 218. — **κέαρ**, acc. specification. — **στέλλου**. See lex. II. — **κομίζου**, *attend to your own affairs*. — **ὁρμωμένῳ . . . λόγον**, *you have urged this advice upon me as I am hastening away*. Mrs. Browning elegantly renders it:

> "Thy words drive after as I rush before."

— **οἶμον**, *path*. See l. 2, and note. — **ψαίρει**. See lex. I. —

τετρασκελὴς οἰωνός. See l. 286 and note. — **ἄσμενος,** *gladly,* lit. *well pleased;* connected with *ἀνδάνω* and *ἥδομαι.* — **τἄν** = *τοι ἄν.*

397–435. First **Στάσιμον.** This is a song of the chorus, which is not interrupted by a dialogue, and is without anapæsts or trochees. The reason for the name is uncertain; perhaps because of its *regular* structure (*στάσις ἵστημι*), or, as others say, because it was not sung till the chorus *had taken its place* in the orchestra, after the *πάροδος.*

397–405. **τᾶς οὐλομένας τύχας,** *for thy wretched fate.* *οὐλομένας* is a poet. 2 aor. mid. part. v. *ὄλλυμι.* It is used by the tragic poets only in lyrics, and generally as an adj. in act. sense, like *ὀλοός.* — **τύχας** (G. 173). — **δακρυσίστακτον . . . παγαῖς,** *and pouring forth* (lit. *letting drop*) *a flood of tears from my tender eyes, I have wet my cheek with their rainy fountains.* For the emendation of Hermann of *εἰβομένα* for *λειβομένα,* see lex. *εἴβω.* — **ἀμέγαρτα τάδε,** *thus insolently* (lit. *in a way that none would envy*). — **ὑπερήφανον αἰχμάν,** *arrogant will.* *αἰχμάν* is lit. *spear point,* but may mean *authority,* because the spear might be the emblem of power instead of a sceptre. Others make it mean *martial spirit,* and would translate the phrase *haughty mood,* citing Ag. 467, Cho. 619; but even in these cases, Hermann (though with doubtful correctness) translates it by *imperium.*

406–414. **στονόεν,** *sadly.* It is a neut. adj. used adv. — **λέλακε,** 2 perf. act. v. *λάσκω,* with present sense. — **δακρυχέει στένουσα,** *sheds tears, lamenting.* A word has evidently been lost here; and we adopt Hermann's emendation of *δακρυχέει,* instead of changing, as the older editors have done, the *στένουσα* to *στένουσι,* and making *they* (referring to the inhabitants) its subject. — **ξυνομαιμόνων τε,** *and* (*that*) *of thy kindred,* i. e. the other Titans. — **τιμάν,** *glory.* — **ὁπόσοι . . . νέμονται,** *and as many* (*θνατοί*) *as occupy the neighboring abode of holy Asia.* *ἔποικον* is used as an adj. Some editors — as Paley — make *ἔποικον ἕδος* = *ἐποικίαν,* and limit it to the colonies of Asia Minor. The use of the adj. *ἁγνᾶς* here admits of several explanations. It may merely illustrate the reverence of the Greeks for external nature, like *ἱερῶν ποταμῶν, sacred rivers* (Od. x. 351); *ἱερὰς βήσσας, sacred glens* (Od. x. 275); *κνέφας ἱερόν, sacred darkness* (Il. xvii. 455), etc.; or, as Bothe suggests, Asia was "sacred," because so much of their religious culture

originated in the East. Still another explanation is to translate *ἀγνᾶς Ἀσίας, pure Asia*, and refer the proper name to the nymph from whom (Hes. Theog. 359) the continent may have been named. The boundary between Europe and Asia, Aeschylus (l. 735) places at the Cimmerian Bosporus.

415–419. **Κολχίδος**, a district of western Asia, bordering on the southeastern portion of the Euxine Sea, and joining Pontus. It was celebrated from the earliest times for its manufacture and trade in linen. Among many of the poets, especially those of the Roman period, Colchis, as the birthplace of Medea and the possessor of the Golden Fleece, was the native seat of sorcery and witchcraft. — **παρθένοι**, i. e. the Amazons. In ll. 723–725 they are described as destined to dwell on the river Thermodon, which empties into the Euxine some three hundred miles west of Colchis; but in many cases in this play any attempt to reconcile the localities with geographical accuracy is hopeless. Probably the errors are the result of ignorance, though it is possible that in certain cases he intended to be vague. — **μάχας**. For the case, see lex. under *ἄτρεστος*. — **Σκύθης**, used as an adj. — **ὄμιλος**, *horde*. The word is very fitting as descriptive of this restless, roving, warlike people. — **γᾶς ἔσχατον τόπον**. Northeast of the Palus Maeotis they placed the limits of the earth and the river *Ὠκεανός*.

420–430. **Ἀραβίας**. The text is probably corrupt, for Aeschylus could hardly have been so ignorant as to suppose that Arabia extended to the Caucasus. — **μόνον . . . ὑποστενάζει**, *only one other deity have I beheld in woe, subdued by adamantine indignities, the Titan Atlas, who always groans under the mighty, excessive weight of the pole of heaven on his back*. Various suggestions have been made to mend the rents in this difficult and undoubtedly corrupt passage. In the above rendering we take *ὑπέροχον σθένος κραταιὸν οὐράνιόν τε πόλον* as a case of hendiadys for *ὑπέροχον σθένος κραταιὸν οὐρανίου πόλου*. With *νώτοις* supply a part., and hence it would read, lit., *he groans under it, holding it on his back*. For the syntax of the dat., see G. 190. Dindorf inserts *γᾶς* before *οὐράνιον* and writes it *ὀχῶν στενάζει* instead of *ὑποστενάζει*, but without MS. authority. Hermann's reading of *ὑποστεγάζει* for *ὑποστενάζει* has not met with approval.

431–433. **ξυμπίτνων**, *dashing in harmony*. — **κελαινὸς . . . γᾶς**,

and the dark abyss of Hades' land rumbles beneath. Ἄϊδος is poet. gen. from an obsolete nom. Ἄϊς = Ἀιδης. The description in this choral ode of the powers of Nature manifesting such deep sympathy with Pro. is very beautiful and effective.

436–525. Second **Ἐπεισόδιον**. This dialogue is confined to Pro. and the Coryphaeus. Pro. describes very graphically the benefits he conferred upon men and the development they gained through him, and states that for all this unselfish philanthropy he is rewarded with chains and torture.

436–438. **χλιδῇ**, *pride*. It is derived from χλίω, to be soft, and hence it may mean any habits connected with effeminacy; as luxury, arrogance, etc. — **συννοίᾳ . . . προυσελούμενον**, *but I am gnawed in heart by reflection, seeing myself thus abused.* The pain of his present position, riveted to this wild crag, is torture enough; but even this is greatly increased because the sufferer feels that the treatment is undeserved. And throughout the whole of this passage our sympathies are keenly enlisted for Pro. We know he has no right to rebel against Zeus and defy him so fiercely; still his efforts for the good of man have been so great and so successful that we are ready to forgive much because of the grandeur of his philanthropy. *προυσελούμενον* is a rare word and its derivation is uncertain, though its meaning is clear. The Med. MS. gives *προσηλούμενον* with *ε* written over the *η*, and other MSS. *προσελούμενον*; but *προυσελούμενον*, as Porson has shown, is probably the correct form. It occurs in only one other passage, namely Aristophanes, Frogs, l. 730. See lex., *προυσελέω*.

439–440. **καίτοι**, *yet.* In spite of these indignities from which I suffer, Zeus was obliged to rely upon my advice to arrange the privileges and duties of his associate divinities. — **νέοις** here implies contempt. — **γέρα**, *prerogatives.* — **παντελῶς διώρισεν**, *defined exactly.*

441–444. **καὶ . . . λέγοιμι**, *and* (with reason) *for I should speak to you who understand it.* **ὑμῖν** is emphatic, as the chorus were the daughters of Oceanus who had taken part in the controversy. For the opt. λέγοιμι, see G. 224, and for the omitted protasis, G. 226, 2. — **τἀν** = τὰ ἐν. — **ὡς . . . ἐπηβόλους**, *how those who before were foolish I endowed with reason and made "true in aim of soul."* **νηπίους** means here as weak intellectually as infants.

445–446. **μέμψιν οὐτιν' ἀνθρώποις ἔχων**, *not disparaging man at all ;* lit., *having no complaint against men.* — **ἐξηγούμενος.** See lex. IV. Both this part. and *ἔχων* denote cause (G. 277, 2). — **ὧν.** See G. 153.

448. **κλύοντες οὐκ ἤκουον**, *hearing did not hear.* Paley observes correctly that *κλύω* here refers to the physical and *ἀκούω* to the intellectual faculty; but this is not because of any such radical difference in the words, for they are synonymous. They were so undeveloped that their faculties were feeble and confused, and mind and body were not in harmony. Compare the partial power of the man who had just received his sight (Mark viii. 24), "And he looked up and said, I see men, as trees, walking."

450–452. **ἔφυρον εἰκῆ πάντα.** See lex., *φύρω*, II. — **κοὔτε . . . ξυλουργίαν**, *and they had no knowledge of sunny houses built of brick, nor of working in wood.* For *οὔτε* followed by *οὐ*, see lex. *οὔτε*, II. 5, b. *πλινθυφεῖς*, lit. *brick-woven*, because the horizontal lines between the layers of brick resemble the regularity of the threads in weaving. *προσείλους* is in contrast with *κατώρυχες*. **ἦσαν** for *ἤδεσαν*, pluperf. act. v. *οἶδα*. — **κατώρυχες**, *burrows* or *dug-outs.*

454–458. **χείματος, ἦρος, θέρους.** The earliest divisions of the year among the Greeks were *χειμών* (winter) and *θέρος* (summer). To these were afterwards added *ἔαρ* (spring) and *ὀπώρα* (autumn). As agriculture was dependent on the seasons of the year, it was natural to connect its leading processes with certain regularly recurring celestial phenomena. Hesiod (Works and Days, 381 ff.) fixes the beginning of the harvest season by the rising of the "Atlas-born Pleiades" (about the 19th of May), and the time of ploughing by their setting (about the 3d of November). — **βέβαιον**, *sure.* Pro. claims that, until he taught them astronomy, all their knowledge of the seasons was limited to what they could surmise from the changes of the weather. — **δυσκρίτους.** This has been explained by Blakesley, in Herodotus ii. 4, as the difficulty of distinguishing between the true setting of a star and its apparent or heliacal setting, when, by its nearness to the sun, it is rendered invisible by its superior brightness. This statement of the poet does not imply any scientific acquaintance with astronomy, such as recent discoveries and investigations prove the Egyptians to have pos-

sessed; but refers to simple inferences derived from observation of the heavenly bodies.

459. **ἀριθμόν**, *the art of number.* — **ἔξοχον σοφισμάτων**, *pre-eminent of devices.* There was a tradition (Cicero, Tus. Disp. ii. 10) that Aeschylus was a Pythagorean, and we know that philosopher paid great attention to arithmetic and its application to weights, numbers, and the theory of music; but aside from this, numbers underlie so many arts and sciences as to be of vital importance in any such enumeration of benefits conferred as we have here. And, besides, as Blackie says, "there is nothing in which the civilized man so remarkably distinguishes himself from the savage as in the power to grasp and handle the relations of numbers."

460–461. **γραμμάτων τε συνθέσεις**, *and combinations of letters*, i.e. the first use of the alphabet. Between the written and spoken language of every people there is a vast gap, and Pro. claims that by him this gap was closed. — **μνήμην θ' ἁπάντων μουσομήτορ' ἐργάτιν**, *and memory, the laborious mother of all arts.* Others write it *μνήμης* without *θ'*, making the gen. depend on *μουσομήτορα*, and the verse explanatory of *γραμμάτων τε συνθέσεις*, which would require the rendering, *laborious nurse-mother of the memory of all things.* The first we think preferable, though there is the highest authority for the second. *μνήμην* does not mean here the art of memory, mnemonics, — for that is said to have originated with Simonides of Ceos, — but strength of memory, a faculty which in early times, in the lack of books, was greatly cultivated and valued. In *μουσομήτορα* we have an allusion to the tradition that the Muses were the daughters of Mnemosyne (memory), as well as to the fact that they presided over the arts and sciences.

462–466. **κνώδαλα . . . σώμασίν θ'**, *beasts subject to collars and the weight of men's bodies.* Or *ζεύγλαισι* and *σώμασιν* may be dat. of means, — *serving with collars and with their bodies.* In either case we follow the later Scholiast and Hermann in connecting *σώμασιν* with *δουλεύοντα* instead of what follows. Some of the older editors put a colon after *δουλεύοντα* and write *ἅρμαθ'* instead of *ἅρμα τ'*. The passage would then be translated, *and that by their bodies they might be the substitutes*, etc., *I brought horses under chariots.* The objection to this rendering is that among the Greeks *κνώδαλα* were more properly *διάδοχοι* than *ἵπποι* were; while *ἵππους*

is very naturally explained by the clause which follows. Weil, Schütz, and Wecklein write *σάγμασιν* instead of *σώμασιν*, *subject to collars and to saddles.* — **γένοιν θ'**. For the optative with *ὅπως*, see G. 216. — **ὑφ' ἅρμα . . . ἵππους.** We have here a reference to chariot-racing, which may well be styled the *pride of ostentatious luxury.*

468–471. **λινόπτερ' ναυτίλων ὀχήματα,** *linen-winged cars of sailors.* The gracefulness of a ship moving under full sail makes appropriate this highly poetic expression. Where *ὄχημα* means ship, it is usually with some additional word. See lex. 2. — **ἀπαλλαγῶ,** 2 aor. pass. subj. v. *ἀπαλλάσσω.* For the subj. with *ὅτῳ*, see G. 244 ; M. & T. 71.

472–475. **αἰκές,** *shameful,* poet. for *ἀεικές.* — **ἀποσφαλεὶς φρενῶν πλανᾷ,** *having failed in judgment you go astray, ἀποσφαλείς,* 2 aor. pass. v. *ἀποσφάλλω.* — **κακός.** The chorus do not mean to imply that Pro., in all that he has done for mankind, is no better than an unprincipled physician ; but that his sufferings have so unnerved him that, like a quack, his self-reliance fails when disease attacks him. The words are sympathetic and not scornful. — **καὶ . . . ἰάσιμος,** *and as to yourself you are unable to discover by what remedies you can be healed ;* "*σεαυτόν* properly belongs to the second clause as its subject, being attracted into the first, as if it were *ὁποίοις φαρμάκοις εἶ αὐτὸς ἰάσιμος.*" (Woolsey.) See also G. 146. The reply of the chorus is introduced to rest Pro., in his detailed account of the benefits he has conferred upon mankind.

478–482. **εἴ τις πέσοι ; ἦν ἀλέξημ'.** See G. 225,— **ἀλέξημ',** *specific,* — **οὔτε, οὐ, οὔτε.** See lex. *οὔτε*, II. 5, b. Besides the *φάρμακα* here referred to the Greeks used poultices or plasters (*καταπλασταί*) ; strong scents to revive a person (*ὀσφραντά*) ; charms, or words of healing (*ἐπῳδαί*), etc. The *ἐπῳδαί* were employed by empirics, who used very much the same means to delude the simple-minded as are in vogue among the mesmeric and spiritualistic impostors at the present day. Many editors find in this passage confirmation of the tradition that the poet was a Pythagorean, as we know that the disciples of this order were much interested in medicine ; but probably this supposed connection between the two had no other basis than that they both preached the purest and loftiest morality. It is not necessary, however, to suppose that Aeschylus intended to

display any profound knowledge of the art of healing. Pro. refers to it very naturally here, because of *ἰατρός* and *ἰάσιμος* above. — **κατεσκέλλοντο,** *they pined away* (lit. *became skeletons*). The verb *σκέλλω*, means *to dry, to parch;* hence our word skeleton means, literally, *a withered body, a mummy.* — **πρὶν ἔδειξα.** See G. 240, first example, and 239, 1.

484–487. **μαντικῆς,** *divination.* We have in the lines which follow quite a complete account of the various forms of divination so much in vogue among the Greeks. The chief sources, as given here, from which they derived a knowledge of the future, were dreams, sounds, omens by the way, the flight and habits of birds, and sacrifices. In addition to these they employed for this purpose signs in the heavens and various physical phenomena, also lots, magical arts, and omens derived from the person himself, as sneezing, ringing in the ears, and sudden palpitation of any part of the system. The superstitions connected with this science were as manifold and complex as the deductions were obscure and absurd. That it had, however, a most important place in Greek thought and life is shown in many ways, and in none more than by the prominence which Aeschylus assigns to it here. — **ἐστοίχισα,** *arranged,* i.e. systematized. — **ὕπαρ,** *reality.* — **κληδόνας τε δυσκρίτους,** *and ominous sounds hard to be understood.* This probably refers to all omens from a word or sound, whatever might be their source; as, thunder, the sound of the victim approaching the altar, the cries of birds, the crowing of a cock, the sudden sneezing or coughing of a person, etc. — **ἐγνώρισ',** aor. act. v. *γνωρίζω.*

487. **ἐνοδίους τε συμβόλους,** *and signs occurring on the way.* These were many and often made to extend to minute things; as, a dog or a fowl crossing one's path, the coming unexpectedly upon toads, serpents, bees, or ants; all were ominous. The appearance of a weasel was regarded as very unlucky, while an owl was so auspicious as to give rise among the Athenians to the proverb *γλαὺξ ἵπταται, the owl is out.*

488–490. **οἰωνῶν,** i.e. birds of prey; as, eagles, vultures, hawks, etc. — **δεξιοί,** *propitious,* lit. *on the right hand.* The Greek observer of the flight of birds looked towards the north, and appearances in the east, on his right, were favorable, and those on his left the reverse. This was because the west was the abode of night and

gloom, while the east was the region of light, the place whence the joyous sun-god daily came. — **φύσιν**, acc. specif. — **εὐωνύμους**, *unpropitious*. The word is euphemistic for *ἀριστερός*, *on the left*. The Athenians were so careful to avoid words of ill-omen, that they called the Furies Εὐμενίδες (kindly) instead of Ἐρινύες, and changed the name of the Black Sea from Ἄξενος (inhospitable, because surrounded by savage tribes), to Εὔξεινος (friendly). This acc. is one of those irregularities of construction not uncommon in Aeschylus. Instead of *εὐωνύμους* we should expect *εὐώνυμοι*, and this reading has been adopted by several editors. As it stands, it is the object of *διώρισα* understood.

492–495. **ξυνεδρίαι**, *social habits*. This sitting together of birds was a good omen, and was opposed to *διεδρία* (sitting apart). — **σπλάγχνων**, *of the inward parts*. This refers to the nobler parts; as, the heart, lungs, liver, etc. — **λειότητα**. *A smooth plumpness* was favorable, while a thin and wrinkled condition of the organ was a bad sign. The acc. is the object of *διώρισα*. — **ἔχοντ'** agrees with a pronoun understood referring to *σπλάγχνα* and subj. of *εἴη*. For *ἔχοντ' ἂν εἴη*, see G. 224, 226. — **χολῆς . . . εὐμορφίαν**, *and the mottled auspicious form of the lobe of the gall-bladder*.

496–506. **κνίσῃ τε κῶλα ξυγκαλυπτά**. Some editors trace in this a reference to the story of Hesiod, that Pro., in distributing the parts of an ox, deceived Zeus and roused his anger by leading him to choose the portion covered with fat which contained only bones instead of as usual the best pieces; but the connection is too vague to be probable. In the sacrifice, after the victim had been flayed and cut into pieces, the limbs (*κῶλα*), including the thighs (*μηροί*), and sometimes other portions, were covered with fat to facilitate the burning, and wine was poured over them. — **μακρὰν ὀσφύν**, *long loin*. Hermann says *μακράν* is used because it included the tail. — **δυστέκμαρτον**, *puzzling*. — **ὥδωσα**, *I guided*. — **καὶ . . . ἐπάργεμα** *and fire-eyed symbols which were before filmed in darkness I made clear*. — **τοιαῦτα**, sc. *ἦν*. — **ἀνθρώποισιν**, dat. after *ὠφελήματα*, which, together with the explanatory accusatives in the next line, is the obj. of *ἐξευρεῖν*. — **φήσειεν ἄν**. See G. 226, 2, b. — **ἐμοῦ**, gen. after *πάροιθεν*. For **μή** with *θέλων*, see G. 283, 4. — **πᾶσαι τέχναι βροτοῖσιν**, *all arts* (came) *to mortals*.

No one can thoughtfully read this passage from line 442, without

being constantly reminded of the modern theory of the gradual development of man. In the imperfect and pitiable condition in which Pro. found him, with intellectual powers hardly better than the lower orders of creation, without knowledge and hence without ambition or exertion, he was utterly degraded and wretched. But here the parallelism ends. The poet does not represent man to have had a potency within, which, unaided, energized his dormant faculties, and by gradual evolution developed him into a Greek; on the contrary, his condition was as hopeless as it was helpless, till Pro., a god, gave him those powers by which the higher moral and intellectual faculties were awakened and exercised. The passage shows conclusively that Aeschylus believed in the development of the race, but it was not a development which man himself could originate; the added powers were gifts from a being above and superior to himself, and without them he would have remained as primitive and feeble as at first.

507–510. **μή** belongs with both the following imperatives. — **νυν** simply strengthens the appeal of the verb, and has here no reference to time. See lex. II. 3. — **ὠφέλει** *benefit.* Observe the force of the present (lit. *be benefiting*) in both the imperatives. — **εὔελπίς εἰμι,** *I am full of hope.* — **μηδὲν μεῖον ἰσχύσειν Διός,** *will be no less mighty than Zeus.* The chorus are so moved by Pro.'s recital of what he has done for man as to feel that if he will make the same effort for himself he may rival the power of his tormentor. They do not say this because of any lack of loyalty towards Zeus, but on account of their sudden sense of the endowments of Pro.

512–514. **πέπρωται.** See lex. *πόρω,* II. — **φυγγάνω.** For the present in the sense of the future, see G. 200, N. 7 ; M. & T. 10, N. 7. — **τέχνη.** Some make this refer to the art of Hephaestus in binding Pro. ; but if it has any personal reference it is probably to Pro. himself, who replies that all his knowledge and skill are nothing in opposition to Necessity, and that his release depends on its decrees. This is not inconsistent with the general truth embodied in the line which Blackie happily renders :

"Though Art be strong, Necessity is stronger."

516–518. — **Μοῖραι, κ.τ.λ.** The Fates are the representatives of eternal and inexorable law, and the Furies watch over their exe-

cution. — **μνήμονες.** They are thus called, because they neither forget nor forgive. — **οὔκουν ἂν ἐκφύγοι.** We must be careful how we deduce the creed of Aeschylus from this single passage. His theology was not clear and well defined, but flexible and not always consistent. He seems to have had a vague idea of a single, eternal, supreme God, which he calls Fate, or Destiny, or more often Zeus. In this passage he makes Zeus subservient to the Furies, but in his Eumenides he as clearly reverses it. In fact, the prevailing doctrine of all his tragedies is that Zeus is the God of gods, superior to, or identical with, Fate or Destiny. He delighted to preach a stern theology, and when, as here, the decrees of God are his thought, he puts it with special force. Dramatic fitness probably determined the statement in this case, which is made by Pro., and not necessarily by the poet as his personal belief. For the optative, which is a mild assertion, see G. 226, 2, b. and N. 1.

520, 521. **τοῦτ' οὐκέτ' ἂν πύθοιο,** *you cannot learn this.* *τοῦτο* refers to the marriage of Zeus and Thetis. *οὐκέτι* is lit. *up to this point and no farther.* The optative is the same as *ἐκφύγοι* above. **λιπάρει,** pres. imper. act. — **σεμνόν** *awful.*

526–560. Second **Στάσιμον.** This choral ode has marked beauty and appropriateness. The rugged, martial nature of Aeschylus delighted in the grand and awful and mysterious ; yet the range of his genius was such that he could write poetry as tender and sweet as the best of his gentler rival Sophocles. The sea nymphs pray for submission to the will of Zeus, for faithfulness in every duty, and extol the charms of a quiet life with its simple pleasures and joys. They bewail the sufferings of Pro. , which they attribute to irreverence towards the gods and unwise interest in man ; and contrast it with the happiness of his nuptial day, when they were present and joined in the marriage hymn.

526–534. **μηδάμ' ὁ πάντα νέμων θεῖτ' . . . Ζεύς,** *never may the all-directing Zeus place,* etc. *θεῖτο* is 2 aor. opt. mid. (G. 251). *γνώμᾳ* (G. 185). — **μηδ' . . . βουφόνοις,** *nor may I cease to approach the gods with holy feasts of oxen slain.* For the part. *ποτνιισσομένα,* see G. 279, 1. — **ἁλίτοιμι λόγοις.** Boastful and defiant words against the gods, such as Pro. had freely used, were especially abhorrent to the Greeks.

536–543. — **ἡδύ . . . εὐφροσύναις,** *'tis sweet to pass a long life in*

confident hopes, nourishing the spirit in joys that are bright. — **διακναιόμενον.** Some word is wanting here. Hermann thinks it is an adverb meaning *cruelly* or *wretchedly*, and Weil (note *ad loc.*) says, "Elegantissime Heimsoeth *μυρίοις δέμας διακναιόμενον μοχθήμασιν.*" — **ἰδίᾳ γνώμᾳ,** *in your self-will.* — **σέβει.** This is a very strong word, as though Pro. had transferred his worship from God to man.

544–551. **φέρ' ὅπως ἄχαρις χάρις.** After *φέρ'*, supply *ἰδού* (*σκόπησον*, Schol.) and translate; *come, see how thankless is the favor*, i.e., your favor to men brings no thanks to you. For the imper. *φέρε*, see lex. IX. 1. The text is probably corrupt. — **ποῦ τίς ἀλκά,** *where is there aid and what?* For the double interrogative, see lex. *τίς*, B. I. 7, last part. — **ἐφαμερίων,** gen. possessive, i.e., what help can creatures of a day (bring). — **ἐμπεποδισμένον** sc. *ἐστί*. — **παρεξίασι,** *will thwart.* The word from *παρέξειμι* is present, as future (G. 200, N. 3, (b)).

555–560. **τὸ διαμφίδιον . . . κοινόλεκτρον.** *And this very different strain has stolen over me from that* (lit. *and that*), *when, joyful over the nuptials, I sang the marriage hymn about your bath and bed, when, by gifts persuading, you led away Hesione, our father's child, to be your wedded wife.* On the peculiar construction found here, Woolsey, note *ad loc.* says: "The Greeks said either *τοῦτο διαφέρει τούτου*, or *τοῦτο καὶ τοῦτο διαφέρουσι*, or *τοῦτο διαφέρει καὶ τοῦτο*. This last is the form of the present sentence. The poet might have said *τόδε τὸ μέλος προσέπτα διαμφίδιον*, making *δ.* the predicate; instead of which he employs it as an epithet, and brings in *τόδε* afterwards, as epexegetical of *μέλος*." — **λουτρά.** Bathing was an important ceremony connected with nuptial rites, and carefully observed. At Athens, from the earliest times, the water for this bath was taken from the well Kallirrhoë, which was called, from the time of Pisistratus, *Ἐννεάκρουνος*, or the well of nine fountains. The water was always brought by a child who was a near relative. — **ὑμεναίουν.** On the wedding day, just at dusk, the bridegroom came and conducted the bride in a chariot to her future home. Relatives and friends accompanied them, forming a slowly moving procession through the streets, and then the hymeneal songs were chiefly sung. — **ἔδνοις πιθών.** This was the Homeric custom, but afterwards it was entirely reversed, the father having to provide a

dowry, and the negotiations were conducted without any sentiment or lack of selfishness on either side. In fact, parents were so anxious to dispose of their daughters that suitors advanced in years were quite acceptable. —**Ἠσιόναν.** Nothing positive is known of this character. According to Acusilaus, in Buttmann's Scholia on the Od. x. 2, she was the daughter of Oceanus and Tethys, but *ὁμοπάτριον* plainly implies that the sea nymphs connected her only with the former. For *ἰόρατι* in the sense of *ἔκατι*, see lex., II.

561–886. Third **Ἐπεισόδιον**, Io and Prometheus. For the relation of the myth of Io to this play, see Introduction, p. xxv. As to the form given Io upon the stage, it is impossible to decide positively whether she was represented as a heifer with a woman's head furnished with horns (ll. 588 and 674), or simply as a woman with horns. The latter form would seem sufficiently suggestive and to accord best with Athenian refinement; and yet we know they did not hesitate to make the hideous, disgusting Centaurs prominent in the noblest art; and it must be remembered that all myths, however repulsive, when connected with religion, are easily elevated into sublimity. Pausanias (iii, 18, 7), in describing a bas-relief at Amyclae, the work of the sculptor Bathycles, says: "Here, likewise, Hera is seen looking at Io, the daughter of Inachus, *changed into a cow.*" That the story of the poor maiden took a strong hold upon the imagination of Aeschylus is shown by its prominence here and in his play of the Suppliants. In the latter, (ll. 569–570) he says distinctly, *βοτὸν μιξόμβροτον τὰν μὲν βοὸς τὰν δ' αὖ γυναικός, a creature half human, partly heifer and partly woman.*

561–573. **φῶ**, *shall I say.* G. 256. —**λεύσσειν**, sc. *ἐμέ*. —**τίνος . . ὀλέκει**, *as a punishment for what crime do you perish.* The acc. *ποινάς* must be treated as in a sort of apposition with the verb. —**χρίει**, *stings.* It means, lit., *to rub, to anoint.* —**εἴδωλον Ἄργου γηγενοῦς.** The phrensied Io thinks that the spectre of the slain Argus is constantly pursuing her, and confounds him with the tormenting gad-fly. On the stage he was probably represented as a herdsman, with form only dimly visible to the audience and accompanied by a buzzing sound like that of some insect. He is usually called the son of Agenor, or Inachus, but sometimes is spoken of as an Autochthon, i.e., *γηγενής*. —**ἄλευε δᾶ**, *drive him away, Earth.* —**περῶν**, intrans., *issuing* (lex. II. 3). —**πλανᾷ**, sc. *ἐμέ*, with which *νῆστιν* agrees.

573–588. **ὑπὸ . . . νόμον,** *and his sonorous, wax-joined pipe sounds forth in an under tone a sleep-giving strain.* δόναξ refers to the pan-pipes of the herdsman Argus which Io still hears. A flute was probably played behind the stage, and its soothing tones were heard accompanying the song of Io. ὑπνοδόταν well expresses the fatigue and exhaustion of Io, inclined to sleep but unable to because of her tormentor. — **τί** belongs with **ἁμαρτοῦσαν,** *erring in what?* — **δείματι δειλαίαν παράκοπον,** *a timid creature phrensied through fear.* — **φθονήσῃς.** For the two cases after this verb, see lex. I. 3. The gen. is causal. See. G. 173. — **γεγυμνάκασιν,** *have tormented* (lit. *exercised*). The word expresses most vividly the toilsome weariness of her protracted wanderings. Paley observes that this perf. form is too late Attic for Aeschylus, and he would read ἐγύμνασαν κοὐκ ἔχω. — **βούκερω.** See note on l. 561.

589–606. **πῶς οὐ.** See lex. πῶς II. 7. — **τῆς Ἰναχείας,** *the daughter of Inachus.* Inachus was a river-god, and the most ancient hero and king of Argos. In the dispute between Poseidon and Hera for the possession of Argos, he decided in favor of Hera, and as a result established her worship there and became the first priest of her temple. The chronological tables of the priestesses of this temple, 'twas said, placed his daughter Io at the head of the list. — **ὑπερμήκεις δρόμους,** *interminable courses.* δρόμους is a cognate acc. retained in the pass. See G. 197, N. 2, and 159, N. 4 and 5. — **γυμνάζεται** is pass. — **προσθροεῖς,** takes the two acc. μέ and ἐτήτυμα (G. 166), though the latter is translated as an adv. — **θεόσυτόν τε νόσον,** *the heaven-sent malady*; i.e., according to the Schol., τὸν Διὸς ἔρωτα. — **ἃ** for ᾗ, referring to νόσον. — **χρίουσα,** *stinging.* — **σκιρτημάτων . . . ἦλθον,** *and with famishing, tormenting leaps, rushing furiously, I have come.* σκιρτημάτων αἰκίαις is lit. *torments of leaps.* — "**Ηρας** is wanting in the MSS., but has been restored by Hermann. — **οἷ' ἐγώ,** *such things as I.* οἷα refers to ταῦτα, the obj. of μογοῦσιν, and ἐγώ is the subj. of μογῶ understood. — **τέκμηρον,** *indicate*, i.e., by some sign. The verb is rare in the act. — **τί μῆχαρ.** The MSS. have τί μή με χρή, for which we adopt the reading first proposed by Elmsley.

609–629. **τορῶς.** Io asks for some sign or token, and in reply Pro. says that he will reveal everything she may wish to learn. — **ὥσπερ . . . στόμα,** *as it is right to open the mouth to friends.* Although she is a stranger to him, he will give her the confidence of

an intimate. — **βροτοῖς**, dat. after the verbal noun *δοτῆρ'* (G. 185). **ὦ κοινὸν ὠφέλημα θνητοῖσιν φανείς**, *O thou who hast appeared as a boon to all humanity* (lit. *a common boon to mortals*). *ὠφέλημα* is not predicate after *εἶναι* understood, but is in direct apposition with the pronoun referring to Pro. For *φαίνομαι* with omitted infin., see lex. B. II. — **τοῦ δίκην**, *in punishment for what*, cognate acc. with *πάσχεις*. — **θρηνῶν**, G. 279, 1. — **πόροις** and **πύθοιο** are potential opt., in the sense of the fut. (G. 226, 2, b.; M. & T. 52, 2, N. — **βούλευμα, κ.τ.λ.**, *the will of Zeus, but the grip of Vulcan*. *Δῖον* is a possess. adj. of *Ζεύς*. — **ἀρκῶ** = *δύναμαι*. Or it may be used like *ἀρκεῖ μοι*, *it is enough for me to declare*, etc. — **τέρμα δεῖξον τίς ἔσται χρόνος**, *show what time shall be the limit*, etc. Some editors (see Paley) put a comma after *δεῖξον*, with *τέρμα* as its obj., but we prefer to make *τέρμα* predicate after *ἔσται*. — **μήτοι με κρύψῃς τοῦθ'**. For the double acc. see G. 164, and for the subj., G. 254. — **δωρήματος**; G. 173. — **μὴ οὐ** are here used, because *μέλλεις* is practically a negative, being equivalent to *μὴ μέλλεις*. See G. 283, 7, N. — **σὰς . . . φρένας**, *but I dread to break your heart*. — **μᾶσσον ὡς**. As given here these words are equivalent to *μᾶλλον ἢ ὡς*, and this view is adopted by Wecklein; for *ὡς* alone after a comparative is very doubtful. Hence Porson and others write it *μᾶσσον ἢ ὡς*, pronouncing the *ἢ ὡς* as one syllable. Hermann, Paley, and others write it *μᾶσσον ὧν*. A suggestive solution is one offered by Paley. He says, "Perhaps, after all, the Schol. Med. was right in supplying *τὸ ἀκούειν*. The line would then be punctuated thus: *μή μου προκήδου μᾶσσον· ὡς ἐμοὶ γλυκύ*. There is a slight ellipse of *ἀλλὰ λέγε τὸ πᾶν*."

632–639. **τὴν τῆσδε**. The article belongs with *νόσον*, on which *τῆσδε* depends. — **τὰ λοιπά**. See G. 197, N. 2. — **διδαχθήτω**, *let her learn* (lit. *be taught*). — **πάρα**. Observe the accent (G. 23, 2). — **ταῖσδ' ὑπουργῆσαι χάριν**, *to grant these a favor*. — **κασιγνήταις**. Inachus, as a river god, was the son of Oceanus, and hence was a brother of the sea nymphs. — **ὡς τἀποκλαῦσαι κἀποδύρασθαι**. These aor. infinitives are the subj. of *ἔχει*. — **ὅπῃ μέλλοι**. This is equivalent to the opt. in general supposition (G. 225, 233). — **οἴσεσθαι δάκρυ**, *to win a tear* (lit. *to win it as a reward*). See lex. *φέρω*, VI. 3. — **ἀξίαν τριβὴν ἔχει**, *is time well spent* (lit. *involves a worthy rubbing away*, i. e., of time).

640–654. **ὅπως . . . χρή**, *how I can disobey you.* **ἀπιστέω** = *ἀπειθέω.* — **καὶ λέγουσ' αἰσχύνομαι**, *I am ashamed even to speak.* For the part. in the sense of the infin., see G. 279. — **διαφθορὰν μορφῆς.** Paley, quoting from the Schol. Med., connects these words with *αἰσχύνομαι*, and says, "Nothing vexes a woman more than the loss of her good looks." As pleasant banter of the gentler sex this is well enough; as an interpretation of this passage it is weak. The loss of beauty is a great trial, but it is nothing compared to the loss of virtue and character. It was the knowledge that she was hated by the gods, the fact that she was a helpless, animalized vagabond, the remorse that arose from the consciousness of her sin, that wrung the heart of Io, and made her ashamed to tell the story. — **προσέπτατο.** The verb refers particularly to the *χειμῶνα*, and denotes the suddenness of the visitation. — **πωλεύμεναι**, Ionic for *πολούμεναι*, *thronging.* — **παρθενῶνας**, *virgin chamber.* The word is used mostly in the plural. The apartments of the women were small chambers around an open court and communicating with it, and were back of those of the men and separated from them. — **τί . . . μεγίστου**, *why art thou all too long unwedded, when it is in thy power to secure the noblest spousal.* *ἐξόν* is acc. absolute (G. 278, 2). — **πρὸς σοῦ**, *by thee.* — **ξυναίρεσθαι Κύπριν**, *to make thee his bride* (lit. *to join in love*). Mrs. Browning translates it, —

"And fain would touch thy beauty."

Κύπριν is a name of Aphrodite, because of the island Cyprus, where she was most revered. Her worship, which was ignoble and degrading, was unquestionably introduced from the East, and the goddess was probably identical with the Semitic Astarte. — **Λέρνης.** Lerna is a small marshy district, south of, and about five miles distant from, Argos. In this part of the Argive plain there are numerous copious springs; and the traditional story that here Herakles slew the hundred-headed Hydra arose from the first successful draining of this region and the bringing of the land under cultivation. — **βαθύν**, *rich*, namely, *deep*-soiled. — **ποίμνας . . . πατρός.** "The natural order is *πρὸς τὰς ποίμνας καὶ τὰς βουστάσεις τοῦ πατρός* (*Ἰνάχου*)" (Prickard). — **ὡς ἄν**, *that so.* For the *ἄν*, see G. 216, N. 2. — **Δῖον.** See l. 619.

655–668. **εὐφρόνας**, *nights.* The word means lit. *kindly time*,

and is euphemistic for the period of darkness, which was dreaded. — **ξυνειχόμην**, *constrained.* — **ἐπί**, lit. *towards.* For this use of the preposition with the gen., see lex. A. 2, c. The greater distance of Dodona is the reason for the indefiniteness of the expression. For further reference to Dodona, see l. 830 and note. — **πυκνοὺς θεοπρόπους ἴαλλεν**, *kept sending frequent messengers.* *θεοπρόπος* is like *θεωρός*, a deputy sent to consult an oracle. — **χρή.** The direct form gives greater vividness as a thing of present duty than would be conveyed by the indirect *χρείη* (G. 247). — **δαίμοσιν**, dat. after *φίλα.* — **αἰολοστόμους . . . εἰρημένους**, *oracles of doubtful import, obscure, and darkly spoken.* *αἰολόστομος* means lit. *changeful of speech.* — **ἄφετον** agrees with *ἐμέ*, and is to be joined with *ἀλᾶσθαι*, *free to wander.* Sacred flocks were exempt from all labor, and were permitted to roam at will. Io, as consecrated to the god, could do the same. — **μολεῖν.** This is the apodosis of the protasis in *εἰ θέλοι.* The infin. would regularly take *ἄν*, which some editors adopt by changing *ἐκ* to *ἄν.* *μολεῖν* here is instead of *μολεῖσθαι*, and depends on *βάξις ἦλθεν* above. For the aor. infin. instead of the fut. after verbs denoting an oracular response, see M. & T. 23, N. 2. — **ἐξαϊστώσοι.** This is the fut. optative after *μολεῖν*, instead of the fut. indicative after *μολεῖσθαι.* See G. 203, N. 3; M. & T. 26, and Remark.

670–686. **ἐξήλασέν . . . ἄκων**, *he drove me forth, and shut me out from home; he loath, I loath.* — **ἐπηνάγκαξε.** The imperfect shows the reluctance of Inachus to obey the command. — **πρὸς βίαν**, *perforce.* — **κεραστὶς δ', ὡς ὁρᾶτ'.** This makes it clear that she was furnished with horns, but it gives us no light as to the stage appearance of the rest of her form. See note on l. 561. — **χρισθεῖσ'**, *stung.* See lex. III. — **ἧσσον**, *I rushed;* imperf. v. *ἀΐσσω.* — **Κερχνείας.** Most of the MSS. give *Κεγχρείας*, which is also the reading of Pausanias (ii. 24, 8). Its exact position is doubtful. Some identify the *ῥέος* with the Erasinus, and locate Cerchnea about half way between Lerna and Argos, while others place it a few miles west of Lerna. — **Λέρνης τε κρήνην**, *and the fountain of Lerna.* Two other readings for this passage have approved authority. The MSS. give *Λέρνης ἄκρην τε*; while Dindorf, following Spanheim, writes it *ἀκτήν τε Λέρνης.* But Paley, in defending the reading given here, says quite conclusively: "A cow, persecuted

by flies, naturally seeks the water." — **ἄκρατος ὀργήν,** *violent in wrath.* *ἄκρατος* is used especially with reference to strong, unmixed wine. — **δεδορκὼς . . . στίβους,** *gazing after my footsteps.* — **ἀφνίδιος.** Some editors write it *αἰφνίδιος*; but the first is the MSS. reading, and is preferable, as it is derived from *ἄφνω*. See lex. under *αἰφνίδιος*. — **μόρος,** *fate.* Argus was killed by Hermes with a stone, who was from this exploit called *Ἀργειφόντης*. Hera placed Argus' hundred eyes in the tail of a peacock. This tradition, as well as that concerning the manner of his death, goes to show that the whole story was symbolically connected with the peacock, the sacred bird of India. — **οἰστροπλήξ.** After the death of Argus, Hera did not relax her jealous anger against Io, but sent the gadfly to be her constant tormentor. — **γῆν πρὸ γῆς.** See lex. *γῆ*, II. — **ἐλαύνομαι** is passive. — **κλύεις.** For this use of the present tense, where the action is finished, see M. & T. 10, N. 5. — **εἰ . . . πόνων,** *but if you can state what toils remain.* — **συνθέτους,** *false* (lit. *put together*).

687–695. **ἄπεχε,** *keep* (her) *off.* This is addressed to Pro. by the chorus, whose purity is shocked by the story of Io, and they wish to avoid all contact with such an accursed creature. — **οὔποτ' ηὔχουν,** *I never expected,* v. *αὐχέω* (lit. *felt confident*). — **μολεῖσθαι.** This fut. infin. mid. is a rare form, but is the regular construction in indirect discourse after verbs of wishing, expecting, etc. See G. 203, N. 2; M. & T. 27, N. 3. — **οὐδ' . . . ψυχάν,** *nor that woes, infamies, terrors, so hard to see and hard to bear, with two-edged sword should chill my soul.* Observe the similarity of sound in the endings of the words, as well as the alliteration in *ψύχειν ψυχάν*. For the present infin. *ψύχειν*, instead of the regular fut., after verbs of expecting, etc., see M. & T. 15, 2, N. 2. — **πέφρικ',** v. *φρίσσω*. — **πρᾶξιν.** See lex. IV.

696, 697. **πρῴ,** *too soon.* — **προσμάθῃς.** For this subj. after *ἕς τ' ἄν*, see G. 239, 2, first example; and M. & T. 66, 2, third example.

700–713. **ἠνύσασθ',** *you obtained;* v. *ἀνύω*. — **τῆσδε,** gen. after *μαθεῖν*. G. 176, 1. — **στρέψασα.** The wanderings of Io here described (ll. 707–735) show that Aeschylus' knowledge of geography was very limited and very imperfect. The description is a mixture of truth and fiction, and is probably derived largely from

the travelling merchants who controlled the trade with the wandering tribes and other peoples occupying the regions to the north and east of the Euxine. It is impossible in some cases to reconcile his statements with the actual localities, and we shall only attempt to indicate the positions of the places as they occur in the text. — **στεῖχ' ἀνηρότους γύας,** *approach the untilled lands.* This is probably the region north of the Euxine, between the rivers Borysthenes (Dnieper) and Tanais (Don), or even farther east. — **πλεκτὰς στέγας,** *wicker houses.* — **πεδάρσιοι** = **μετάρσιοι,** *perched high in air.* — **ὄχοις,** *wagons.* This brief allusion to the manners of the Scythians accords closely with Herodotus, who (iv. 9) speaks of them as neither "*sowing nor tilling anything.*" And, again (iv. 46), he says they are "*house carriers, mounted archers, living not from tillage, but from flocks and herds.*" This custom of living in what our pioneer westerners call "emigrant wagons," resembles more closely the life of the modern gypsies than that of the nomads of Eastern Russia, though some of the Kalmuck tribes, it is said, use similar movable houses. — **πελάζειν,** infin. for imper. (G. 269). So also **ἐκπερᾶν,** l. 713. = **ἀλλ' . . . ῥαχίαισιν,** *but keeping close along the sea-resounding breakers.* **χρίμπτω** is most used in the pass. with the dat., where it means to approach. Here it means literally, *bringing the feet close to,* etc. See lex.

714–726. **χειρός.** See G. 179, 2. — **Χάλυβες.** If Io had this people on her "left hand" as she came around the Euxine from the north, then Aeschylus must have supposed them to live in Scythia, whereas their locality was southeast of the Euxine, southwest of Colchis. — **ὑβριστήν.** This probably refers to the Hypanis (Kooban), which rises in the Caucasus and empties into the Euxine just south of the Cimmerian Bosporus. As Io did not reach this strait till long after crossing this river, it is probable that the poet confounded the sources of the Hypanis with the mouth of the Borysthenes or Tanais, on the north of the Euxine. — **Καύκασον.** Aeschylus seems to have regarded the Caucasus as a solitary peak, and to have had no knowledge of it as a chain of mountains stretching for seven hundred miles from the Caspian to the Black Sea, with dome-shaped summits varying from 8,000 to 18,000 feet in height. — **κροτάφων,** *summits.* The word means lit. *the side of the forehead,* and in the plur. *the temples.* — **βῆναι ἐς,** *pursue,* lit. *go*

into. — **αἳ . . . Θερμώδονθ'**, *who at some time shall inhabit Themiscyra about Thermodon.* The river Thermodon is in northwestern Pontus, and empties into the Euxine. The town of Themiscyra was near its mouth, and the neighboring district, called by the same name, was famous for its production of grain and for the variety and excellence of its fruits. In l. 415 the Amazons are placed in Colchis, and from there Aeschylus makes them, in this passage, emigrate to their more settled home in Pontus. — **Σαλμυδησσία.** This is a gross geographical error, for Salmydessus is in Thrace, on the shore of the Euxine, 300 miles west of Themiscyra. The term is applied to the whole coast from the promontory of Thynias to the Thracian Bosporus, and, from its dangerous character, it was greatly dreaded by mariners.

729–741. **ἰσθμὸν Κιμμερικόν.** This is the isthmus connecting the Taurica Chersonesus (Crimea) with the mainland of Sarmatia. — **λίμνης.** This is the Palus Maeotis (Sea of Azof), which was so shallow as to be called a *marshy lake.* — **αὐλῶνα Μαιωτικόν.** *Maeotic Strait;* namely, the Cimmerian Bosporus. — **Βόσπορος.** Properly *Ox-ford.* Probably this derivation is confined to Aeschylus and has no philological connection with the myth of Io: for in all other compounds of *βοῦς* the diphthong is retained. — **ἤπειρον ἥξεις Ἀσιάδ'**, *you will come to the continent of Asia.* — **βίαιος**, *cruel.* — **τῇδε . . . πλάνας**, *for a god, desiring to wed this mortal maid, has cursed her with these wanderings.* — **γάμων**, obj. gen. after *μνηστῆρος*, which depends directly upon **ἔκυρσας.** — **εἶναι . . . προοιμίοις**, *believe to be scarcely a preface.*

743–760. **κέκραγας**, *cry out.* The form is 2 perf. v. *κράζω.* — **δυσχείμερόν . . . δύης**, *a stormy* (lit. *very wintry*) *sea of baneful misery.* — **ἀλλ'.** The *τί* is to be repeated here: *but why did I not throw myself,* etc. — **ὅπως ἀπηλλάγην.** For the indic. mood after *ὅπως*, see G. 216, 3; M. & T. 44, 3. — **αὕτη γὰρ ἦν**, *for this* (i.e. *θανεῖν*) *would be.* The protasis is to be supplied from the context. — **δ'.** The *δέ* is correlative with *μέν* after *θανεῖν*, the line between being parenthetical. — **ποτ' ἔστιν.** For the accent and signification of *ἔστιν*, see G. 28, 3, N. 1, near the end. — **τήνδ' ἰδοῦσα συμφοράν**, *to witness this event.* For the participle in the sense of the infin. (G. 279, 1). — **πῶς δ' οὐκ ἄν**, *and how should I not* (sc. *ἠδοίμην*). — **ὡς . . . πάρα**, *you may learn that this is so* (lit. *since then this is*

so, it is permitted you to learn it). We have here the gen. absol. with **ὡς** where we might expect the participle to agree with the object of the verb. See G. 280, N. 4; M. & T. 113, N. 10 (b).

761–769. **τύραννα.** See lex. II., first example. — **σκήπτρα** is acc. (G. 197, N. 2). — **πρὸς αὐτὸς αὑτοῦ.** Most editors use the more natural order *αὐτὸς πρὸς αὑτοῦ*, and the metre permits it; but, as Wecklein says, "the bringing *αὐτὸς αὑτοῦ* together emphasizes [schärft] the thought and the irony of the thought." **γαμεῖ** and **ἀσχαλᾷ** are both future. — **θέορτον . . . φράσον.** "*A heavenly bride, or human? Speak out, if it be utterable.*" (Mrs. Browning.) **τί δ' ὄντιν'**; sc. *ἐρωτᾶς*. — **οὐ . . . . τόδε**, *for this must not be spoken*. — **ἐξανίσταται.** For the pres. in the sense of the fut., see G. 200, N. 7; M. & T. 10, N. 7. — **ἔστιν.** See G. 28, 3, N. 1.

770–789. **ἄν.** This implies an opt., and to complete the sense we must supply *εἴην αὐτῷ ἀποστροφή*. The condition is in the participle *λυθείς*. — **Διός**, gen. absol. with *ἄκοντος* in the sense of a participle (H. 791, b). — **τρίτος γε γένναν πρός**, *yes, the third in descent after*, etc. According to the Scholiast, this list of thirteen generations was as follows; Epaphus, Libya, Belus, Danaus, Hypermnestra, Abas, Praetus, Acrisius, Danae, Perseus, Electryon, Alcmena, and Herakles. — **δυοῖν . . . δωρήσομαι**, *I will grant you either one of two recitals* (lit. *I will present you with*, etc.). You can have *δωρεῖσθαι τί τινι* or *δωρεῖσθαι τινά τινι*. — **ποίοιν**, gen. and in the same construction as *λόγοιν*. — **πρόδειξον**, *tell first* (see lex. 2). — **φράσω**, perhaps future, though more probably subj. in a question of doubt (G. 256). — **ἢ . . . ἤ.** This is the Homeric use, instead of *πότερον . . . ἤ* (see lex. *ἤ*, II. 2). — **τοῦτων**, sc. *χαρίτων*. — **τῇδε**, i.e., Io. — **θέσθαι**, 2 aor. mid. infin. v. *τίθημι*. — **γέγωνε.** For the tense of this imperative see lex. — **μὴ οὐ.** See G. 283, 7; M. & T. 95, 3, p. 202, third example. — **μνήμοσιν δέλτοις φρενῶν**, "*In thy soul's book of memories.*" (Mrs. Browning.)

790–801. **ῥεῖθρον.** This is the Cimmerian Bosporus, and the narrative of Io's wanderings is here resumed from l. 735. — **πρὸς, κ.τ.λ.**, *towards the fire-eyed Orient, footsteps of the sun*. — **ἕς τ' ἂν ἔξίκῃ**, *until you come* (G. 239, 2; 232, 3). — **πεδία Κισθήνης.** The geographical difficulty here presented is quite beyond solution. Aeschylus makes Io journey eastward till she reaches the "Gorgonian plain

of Cisthene," although Hesiod (Theog. 274 f.) places the Gorgons in the extreme west in the neighborhood of Night and the Hesperides, and Herodotus (ii. 91) locates them in Libya. The position of Cisthene is not known; but a line of the comic poet Cratinus makes it a mountain "at the limits of the earth," and one Scholiast says it is a "city of Libya or Ethiopia." To the extreme west of Libya, rather than the east, would seem to be the direction of her wanderings; but whether by the natural route of central Europe and Spain and Gibraltar can only be conjectured. And further on (l. 805), where he speaks of the Arimaspians, he carries her to the extreme northeast to the borders of the ocean, and then at once transfers her to the southeast to Ethiopia. Probably some verses have been lost; for while the poet's geographical knowledge is very imperfect, we can hardly suppose it to have been so strangely inaccurate as we find it here. As the text stands, the conclusion of Grote (vol. i. p. 85) is pertinent: that the route of Io "in the Prometheus defies all comprehension, even as a consistent picture; nor has the erudition of the commentators been successful in clearing it up." — **Φορκίδες.** They were also called Graeae (Γραῖαι) because their hair was gray from their birth. They were probably marine deities, and the idea was derived from the appearance of the sea-birds resting on the water, or the white foam as seen on the surface of the waves. The single eye and tooth they used by passing it around from one to the other. — **ἃς . . . ποτέ,** *whom neither the sun looks upon with his rays or the nightly moon at all.* The west was the region of gloom and terror, because the dreaded darkness followed the setting sun. — **Γοργόνες.** Homer mentions (Od. xi. 634) only one Gorgon, who is one of the terrors of Hades; but Hesiod (Theog. 278) speaks of three, whose names were Stheno, Euryale, and Medusa. — **εἰσιδὼν ἕξει πνοάς,** *shall see and live,* because they would be turned to stone. — **τοιοῦτο τοῦτο φρούριον,** *such a guard as this* (of the place). Others make *φρούριον* = *οἷον φρουρήσασθαι.*

803–806. **ὀξυστόμους . . . φύλαξαι,** *for beware the sharp-fanged voiceless hounds of Zeus, the griffins.* The griffin was a fabulous creature, part beast, part bird, placed by the ancients at the extreme north, in the Rhipean mountains which bordered on the ocean, between the Hyperboreans and the Arimaspians. They were supposed to guard the gold of those regions, especially from the Arimaspians

who came on horseback to steal it. The griffin was represented with the body of a lion, the head and wings of an eagle, the ears of a horse, and with a comb of fishes' fins. Their guardianship of gold and their form make it probable that the conception of the griffin arose in the east, which has always been regarded as the original home of the precious metals, and where monstrosities of form are not repulsive, but are given to most of their divinities. They are called *hounds* because of their fierceness in executing the mandates of Zeus against men. — **Ἀριμασπόν.** A fabulous people of northern Scythia, and called "one-eyed" because, according to Herodotus (iv. 27), their name is a compound of the Scythian word ἄριμα = *one*, and σπού = *eye*. Another derivation, given in the lex., is from ἀρι = *one*, and μασπός = *eye*. Dr. Smith (Dict. Geog. p. 213) connects it with a tribe living at the present time on the middle Volga, and whose native name is *Mari* = *men*. — **Πλούτωνος πόρον**, *the ford of Pluto*. The name of the god of the lower world is derived from πλοῦτος, as he was regarded as lord of all treasures hidden in the earth.

808–814. **πρὸς ἡλίου πηγαῖς**, *near the fountains of the sun*. This has been thought to refer to the famous "fountain of the sun" near the temple of Zeus Ammon in the Oasis Magna, in the desert west of the Nile. The spot attracted the notice of Herodotus (iv. 181), and is still famous for its production of pomegranates and dates. — **ποταμὸς Αἰθίοψ.** This has usually been interpreted to refer to the Niger, but more probably it means the upper Nile. The extreme ignorance of the ancients in geography is well illustrated by the statement of Strabo (xx. p. 696) that when Alexander found crocodiles in the Hydaspes in India, he supposed he had reached the sources of the Nile, and thought seriously of sending a fleet down the stream to Memphis. — **καταβασμόν.** This term is applied to the *steep slope* which separates Egypt and Libya; but here it is probably confounded with the Cataracts of the Nile below Syene, which are called by Herodotus (ii. 17) κατάδουποι. — **Βυβλίνων ὀρῶν.** These mountains are mythical. — **σεπτόν**, *holy*. Among the Egyptians the Nile was personified, and received divine honors. A class of priests must have been consecrated to it, for Herodotus says (ii. 101) that none but a priest of the Nile could bury a person drowned in its waters. And this deification of the stream is not

strange in view of the fact that the land itself was "the gift of the Nile." "That it," says Donne, "should have been an object of worship with the Egyptians, and that its image and phenomena should have entered deeply into their whole religious system, was unavoidable. As regarded its external aspect, it flowed between sand and rock, the sole giver and sustainer of life in that valley of death; it was, both in its increment and its decrease, in its course through vast solitudes and thronged populations alternately, the most suggestive and expressive of emblems for a religion which represented in such marked contrast the realms of creation and destruction, of Osiris and Typhon." — **εὔποτον,** *sweet.* The pleasant taste of the Nile water has made it famous from the earliest times. The Persian monarchs had it brought to Susa and Ecbatana for their own use, and the emperor Pescennius Niger, when his soldiers asked for wine, said, "Have you not the water of the Nile?" — **μακράν,** *remote,* i.e. in its distance from Argos. — **σχολῇ, κ.τ.λ.** There is a grim humor about this line which is very striking.

819–828. **εἰ μὲν ἔχεις,** *if you can.* — **τῇδε,** *to her,* i.e. Io. — **παρειμένον,** *passed over.* — **αἰτούμεσθα,** *we crave,* poetic for *αἰτούμεθα* (G. 119). — **μέμνησαι δέ που,** *and you, I think, remember it.* This perf. mid. of *μιμνήσκω* is in use the classical pres., as the form *μιμνήσκομαι* is only used in late prose. — **τέρμ',** *extent.* — **ἄν.** For the use of *ἄν* in a final clause after *ὅπως,* see G. 216, N. 2. — **μή.** The negative belongs with the participle, and we have *μή* instead of *οὐ* through the influence of the subj. *εἰδῇ,* which would have *μή* if it were negative. See H. 841; G. 283, 4, last clause. — **κλύουσα.** The participle stands here in indirect discourse after a verb meaning *to know.* See G. 280, and l. 62. — **πρὶν μολεῖν δεῦρ',** *before she came hither.* — **ὄχλον τὸν πλεῖστον λόγων,** *the main part of the account* (lit. *throng of words*). — **τέρμα,** *limit.* The journey from Argos to Dodona he omits, thus implying that its incidents were unimportant, and also, perhaps, because it dealt with geographical details too commonplace for recital. *τέρμα* refers to the end of that part of her wanderings.

829, 830. **γάπεδα,** Doric for *γήπεδον.* The form has been restored for *δάπεδον,* which has the first syllable short. This latter word means, literally, *any level surface,* and thus, absolutely, *the ground.* — **Δωδώνην.** This oracle of Zeus among the mountains of Epirus

was the oldest in Hellas. Being so remote from the centre of Greek life, it became less important than Delphi, but was always ranked as one of the three greatest oracles, the others being those of Delphi and of Zeus Ammon in Egypt. Its antiquity is shown from its being several times referred to by Homer (Il. ii. 748, xvi. 233 ; Od. xiv. 327, xix. 296). Zeus at Dodona was said to dwell in the stem of an oak, and his statue was placed in its hollow trunk, which was at first his only temple. The deity revealed himself by the rustling of the branches and leaves, which the priests interpreted. Herodotus (ii. 55) assigns to it an Egyptian origin, alleging that a black dove flew from Thebes to this spot, and directed the establishment of the oracle. Sophocles (Trach. 171) speaks of the oracles being delivered from "*the ancient oak*" by "*twin doves,*" and has confounded the talking tree with the Herodotean fable. Of the temple of Dodona there are no remains, nor can the site be fixed upon with certainty, though from its being located on the *Molossian plain*, and dedicated to *Thesprotian Zeus*, we infer that it must have been situated near the frontier of Molossis and Thesprotia. Perhaps the conclusion of Leake is the best: that the valley of Janina is the district of Dodona, and that the ruins on the hill of Kastritza at the southern extremity of the lake of Janina (Pambotis) are the site of the oracle.

834–843. **ἡ.** The article is used because it is the direct statement of the oracle, namely, *σὺ ἡ Διὸς δάμαρ.* — **τῶνδε προσσαίνει σέ τι,** *does aught of these things please you?* or, with Wecklein, "*awaken in you pleasant memories?*" This line is bracketed, as being, perhaps, an interpolation. Wecklein makes only the first two words spurious, and would substitute for them something like *κλύεις μάταν ἡ.* Others write it *ἔσεσθ' εἰ τῶνδε*, and for the omitted apodosis in such a sentence, see M. & T. 53, N. 1, last reference ; G. 226, 4, N. 2. — **οἰστρήσασα** is intransitive, v. *οἰστράω*, *frantic.* — **τὴν παρακτίαν κέλευθον ἦξας,** *you rushed along the sea-side track.* The acc. is cognate. — **κόλπον Ῥεάς,** *gulf of Rhea.* This refers to the upper part of the Ionian or Adriatic sea. — **παλιμπλάγκτοισι χειμάζει δρόμοις,** *you are storm-driven in mazy courses.* It presents forcibly the fitful nature of her wandering, as she flies this way and that to escape her tormentor. — **Ἰόνιος** has the first syllable short. — **πορείας,** *journey,* i.e. up to the sea, not across it. It is used differently in l. 733. —

φρενός, *intelligence.* Mrs. Browning translates it very happily, "*soul's power.*" — **πεφασμένον**, v. *φαίνω.* The lex. inclines to make it from *φημί*, but it seems better to regard Pro. as stating that his vision is so penetrating that it sees far more than that which merely meets the eye. The Schol. says, *τοῦ πεφασμένου: τοῦ φανεροῦ.*

845–849. **τῶν πάλαι λόγων**, i.e. the statement in l. 814 of the founding of an Egyptian colony. — **Κάνωβος** was situated at the mouth of the Canobic branch of the Nile, about fifteen miles northwest of Alexandria. Greek legends derived its name from the pilot of Menelaus, who died and was buried there. Observe the anachronism, in that Aeschylus makes the city to exist earlier than the colony founded by the children of Io. Before the founding of Alexandria it was the resort of sailors and foreigners, and enjoyed quite an extensive commerce. Here the scarlet dye was manufactured, called Hennah, which has always been much used by ladies in the East to stain their nails. Some few remains of the place are found about three miles from Aboukir. — **προσχώματι**, *bar.* It refers to the alluvial deposit *heaped up* (*προσχώννυμι*) at the mouth of the river. — **σε τίθησιν ἔμφρονα**, *renders thee intelligent.* — **ἐπαφῶν . . . μόνον,**

> "Only by the touch and by the stroke
> Of his undreaded hand."
>
> MRS. BROWNING.

850–852. **γεννημάτων**, *begetting.* See lex. II. *τῶν γεννημάτων = τῆς γεννήσεως*, the result being put for the act. It is a gen. of cause. — **κελαινὸν Ἔπαφον**, *dusky Epaphus.* The son is so named because derived "from the creative touch of Zeus" (*ἐπαφῶν*). The Greek legend with reference to Epaphus was, that after his birth Hera caused him to be hidden, but Io found him in Syria. Subsequently he became king of Egypt, married Memphis, the daughter of Nilus, and gave her name to the city which he founded. His only daughter, Libya, gave her name to Africa. — **πλατύρρους**, *broad-flowing.* The Nile is thus named because of the width and placidity of the natural stream, and more still by reason of the wide extent of land covered by its annual inundation. At Cairo, the average depth of the river at the height of the flood is over thirty feet, and the extreme width in the Delta is often over a hundred miles. — **ἀρδεύει**, *irrigates.*

853–864. **πεντηκοντάπαις.** These are the daughters of Danaus, who fled to Greece to escape the sons of Aegyptus, with whom their father was at variance. — **οἱ δ' ἐπτοημένοι,** *but these* (i.e. the sons of Aegyptus) *crazed,* οἱ δέ is Epic for οὗτοι δέ. — **κίρκοι . . . λελειμμένοι,** *like hawks not far behind the doves.* The participle is lit. *left behind by* (lex. B. II. 2). κίρκοι is for ὡς κίρκοι, the ὡς being sometimes omitted in poetry. See lex. ὡς, G. — **σωμάτων,** *the persons* (i.e. τῶν παρθένων). — **φθόνον ἕξει** =φθονήσει. — **Πελασγία,** i.e. Argos. — **δέξεται,** sc. αὐτάς. — **θηλυκτόνῳ . . . ὁράσει,** (the cousins) *being overcome by woman's murderous slaughter through courage that watched at night.* With δαμέντων sc. τῶν ἀνεψιῶν. Some editors, following Porson, would supply αὐτούς after δέξεται, and read δαμέντας instead of δαμέντων, but this is unnecessary. — **στερεῖ,** fut., see lex. At the command of their father each of the Danaides murdered her husband on the nuptial night, except Hypermnestra, whose love for Lynceus led her to spare him. Aeschylus has made this legend of Danaus and Aegyptus the basis of his play of the Suppliants ; here he only alludes to it in the briefest way in outlining Io's connection with the deliverance of Pro. — **σφαγαῖσι,** *throat.* — **ἔλθοι** is opt. of wish.

865–875. **ἵμερος θέλξει τὸ μὴ κτεῖναι.** See lex. θέλγω, II. 2. For the article with the infinitive here, see M. & T. 92, N. 3. — **γνώμην,** *purpose.* — **κλύειν,** *to be called,* Lat. *audire.* — **βασιλικὸν γένος.** According to the Schol. this was Abas, who was said to have been the twelfth king of Argos. He founded the town of Abae in Phocis, and was famous for his warlike exploits. — **θρασύς,** *the bold one,* namely, Herakles, who was to deliver Pro. by killing the eagle that preyed on his liver. — **ὅπως δὲ χὤπη,** *but how and in what manner.* Observe the tautology. χὤπη for καὶ ὅπη. All this which Pro. declines to tell, we may suppose was fully disclosed in the lost play of the "Prometheus Unbound."

877–886. **ἐλελεῦ.** This might be a cry of joy or pain — here the latter. Sometimes, too, it was a war-cry, and it was always intense. This spasm of frenzy with which Io is seized through the attacks of her tormentor comes in with special dramatic force after her long dialogue with Pro., and serves to display more vividly the unfeeling tyranny of Zeus. — **ὑπὸ θάλπουσ',** *burn me within.* The preposition belongs with the verb. — **οἴστρου δ' ἄρδις χρίει μ' ἄπυρος,** *and the*

sting of the œstrus, not forged in fire, torments me. For ἄπυρος, see lex. 7. χρίω means *to touch lightly the surface,* and hence *to prick, to sting.* — **φρένα,** *breast.* — **τροχοδινεῖται ἑλίγδην,** *whirl round and round* (lit. *in a whirl*). — **θολεροὶ . . . ἄτης,** *and my turbulent words dash idly against the billows of abhorrent fate.* The metaphor is that of a swollen river meeting the waves of a stormy sea.

887–906. Third **Στάσιμον.** The chorus in this beautiful ode praise contentment with one's lot, dwell upon the evils of too ambitious nuptials, and pray that they may never be wooed by any of the immortals. They show throughout a reverential fear of the gods, and enhance, by contrast, the fearless, defiant spirit of Pro.

887–893. **ὅς.** Paley and Wecklein refer here to the proverb, said to have originated with Pittacus of Mytilene, *τὴν κατὰ σαυτὸν ἔλα, marry according to your station.* — **ὡς τὸ κηδεῦσαι καθ' ἑαυτόν,** *that to wed in one's own rank.* *καθ' ἑαυτόν* is used because of *κατὰ σαυτόν* in the proverb just quoted. The infin. is the subj. of *ἀριστεύει.* — **διαθρυπτομένων,** *enervated.* — **μεγαλυνομένων,** *exalted.* Observe the similarity of these participles in their length, their position, and their ending. — **χερνήταν,** *artisan.* In Athens, where the proportion of slaves to freemen was four to one, every kind of manual labor would necessarily be thought degrading. — **ἐραστεῦσαι** is in the same construction as *κηδεῦσαι* above.

894–900. **εὐνάτειραν,** *partner.* — **πέλουσαν** = οὖσαν. — **πλαθείην,** *wed.* The form is 1 aor. opt. pass., v. *πελάζω.* See lex. C. II. — **ἀστεργάνορα παρθενίαν Ἰοῦς,** *the virgin Io, unblessed with wedded love* (lit. *the unwedded maidenhood of Io*). — **δυσπλάνοις. . . . πόνων,** *by the wretched, toilsome wanderings inflicted by Hera.* The *πόνων,* which is omitted in two MSS., and whose presence is questionable, is treated as equivalent to an adj. agreeing with *ἀλατείαις.* As Paley says, "*ἀλατείαις πόνων* is less intelligible than *ἀλατειῶν πόνοις* would have been." Ἥρας is gen. of the author. See Matthiæ's gram. 375; Crosby, 434.

901–906. **ἐμοὶ . . . γάμος,** *but for myself, because my marriage is with an equal,* *ἐμοί* is emphatic. — **ὄμμα.** Many editors read *ἔρως* before *ἄφυκτον,* and then *ὄμμα* becomes a cognate acc. after *προσδράκοι,* instead of subject. — **ἀπόλεμος, κ.τ.λ.** See lex. III. — **ἄπορα πόριμος,** *fruitful in difficulties.* — **οὐδ' ἔχω τίς ἂν γενοίμαν,** *I do not know what I should do.* For the optative, see G. 245; M.

& T. 72. The protasis is understood. — **φύγοιμ'** is in the same construction as *γενοίμαν*.

907–1093. **Ἔξοδος.** Final Act. First Scene — lines 907–943. This is the dialogue between Prometheus and the Coryphaeus, and prepares the way for the final catastrophe. Pro., with hatred unmitigated and pride unweakened, predicts in the plainest terms the overthrow of Zeus through his marriage with Thetis, and then with most startling boldness defies his thunderbolts, and tells him that all the artillery of heaven cannot save him in the hour of his dethronement.

907–912. **καίπερ αὐθάδης,** sc. *ὤν*. See M. & T. 109, N. 6. — **οἷον** = *ὅτι τοιοῦτον*. Some editors write it *τοῖον*, but with less authority. — **ὃς . . . ἐκβαλεῖ,** *which shall hurl him from his sovereignty and throne, and render him unseen.* Or *ἄϊστον* may be rendered "*utterly*," in close connection with the verb. — **ἀρά.** This is not mentioned elsewhere; but if original with Aeschylus is a most natural supposition. — **ἣν** is cognate acc. after *ἠρᾶτο*, and has *ἀρά* for its antecedent.

915–927. **χὦ** = *καὶ ὦ*. — **πρὸς ταῦτα νῦν θαρσῶν καθήσθω,** *therefore let him now in confidence occupy his seat.* — **οὐδὲν . . . πεσεῖν,** *for in no way shall this save him from falling* (lit. *shall hinder for him the falling.*) See lex. *ἐπαρκέω*, 2. For *μὴ οὐ*, see G. 283, 7. M. & T. 95, 3, p. 202, fourth example. — **πτώματ'** is cognate acc. — **ἐπ' αὐτὸς αὑτῷ,** *himself against himself.* For the collocation, compare *πρὸς αὐτὸς αὑτοῦ*, l. 762. — **ὃς δή,** Prickard very pertinently remarks here: "As this child never came to birth, the prophecy is somewhat too confident." — **σκεδᾷ** is future. — **ὅσον . . . δίχα,** *how far apart are sovereignty and service.*

929–934. — **τελεῖται,** future. — **πρός,** adv., *moreover.* These two lines may be paraphrased thus. Chor. *Your wish is father to these threats 'gainst Zeus.* Pro. *Which will be accomplished, and I wish them too.* — **δεσπόσειν.** For the future after a verb of expecting, see M. & T. 27, N. 3; G. 203, N. 2. — **τί . . . μόρσιμον,** *but why should I fear, whose fate is not to die?* The protasis of *ἂν φοβοίμην* is to be found in what follows. The sense is, "If I cannot die (indic. with *εἰ*) why should I fear." See G. 227. — **πόροι.** The subject is a pronoun referring to Zeus.

936–943. — **Ἀδράστειαν,** a surname of Nemesis. Some derive

it from Adrastus, who built the first shrine to Nemesis, by the river Asopus, but another and better etymology is from *διδράσκειν*, the being whom no one can escape. It is a gentle admonition to Pro. to yield to inevitable destiny, and abate his fruitless stubbornness. Though offered with extreme gentleness and courtesy, he meets it with a contempt which is well-nigh fierce. — **ἀεί**, *for the time being.* It belongs with the participle. See lex. — **ἐμοὶ . . . μέλει**, *but I care less than nothing for Zeus.* — **τρόχιν**, *runner*, said with the utmost scorn. — **διάκονον**, *servant*, also derisive. The English word *deacon* comes from it, as the designation of a servant of the church. — **πάντως**, *at all events.*

944–1035. **Ἔξοδος.** Second Scene. Entrance of Hermes, and dialogue between him and Prometheus. Hermes, directed by Zeus, commands Pro. to reveal this secret of the fatal marriage, about which he has boasted so loudly; and the Titan, with the proudest defiance and the most withering disdain for the command and its author, refuses.

944–951. **τὸν πικρῶς ὑπέρπικρον,** "*the bitterly o'er-bitter.*" (Plumptre.) — **λέγω**, *I address.* — **ἐκπίπτει** is pres. in the sense of a vivid fut. See G. 200, N. 7 ; M. & T. 10, N. 7, also ll. 171, 767. — **αὖθ' ἕκαστ'.** See lex. *ἕκαστος*, III. — **μηδέ μοι διπλᾶς ὁδοὺς προσβάλῃς**, *nor impose on me a double journey*, i.e., do not oblige me to come from heaven to this desolate spot a second time to get my answer.

953–962. **σεμνόστομός, κ.τ.λ.**, *solemnly spoken and full of spirit is the word, as befits a menial of the gods.* The contempt in the reply is stinging; *ὑπηρέτου* is gen. after *μῦθος.* — **δισσούς**, i. e. Uranus and Cronus. — **μή σοι δοκῶ**, *do I seem to you. μή* in direct questions with all tenses of the indic. is like *μῶν*, Lat. *num*, and expects a negative answer. Lit. *I do not seem to you, do I?* — **πολλοῦ γε καὶ τοῦ παντὸς ἐλλείπω**, *much, yes, and wholly do I fall short of it.* With the genitive, sc. *τοῦ ταρβεῖν.* — **ἐγκόνει**, see lex.

966–970. **τῆς . . . δυσπραξίαν**, *my suffering for thy servitude.* — **οἶμαι** is ironical. Many editors assign ll. 968, 969 to Pro. ; but *οἶμαι* is so clearly and naturally ironical that it is better to adopt the suggestion of Hermann and divide them as here. — **λατρεύειν** is because of *λατρείας* above. — **οὕτως . . . χρεών**, *so must insolence be met by insolence.*

971–981. **χλιδᾶν**, *to revel.* — **ξυμφοραῖς**, dat. of cause, *on account of* (*your*) *misfortunes.* — **ἐπαιτιᾷ** takes two accusatives. — **κλύω . . . νόσον**, *I infer that you are suffering from no slight malady.* The irony here is very keen. — **εἰ πράσσοις καλῶς**, *if you should ever prosper.* See G. 224, first example; M. & T. 34, 1, a. — **ὤμοι.** This single word, wrenched from the tortured sufferer by the *πράσσοις καλῶς* is wonderful for its condensed pathos, for its confession of pain. Though his will was Titanic, and his courage heroic, yet his heart would bleed, and he could not completely hide the agony. — **πάνθ'**, obj. of *ἐκδιδάσκει.* — **ὁ γηράσκων χρόνος**, *maturing time.*

983–986. **σὲ . . . ὑπηρέτην**, *for in that case I would not be conversing with you who are a menial.* — **καὶ . . . χάριν**, *and surely, owing him a favor, I might repay it.* Wecklein (note *ad loc.*) makes *ὀφείλων* equivalent to a condition = *εἰ ὤφειλον*, but the irony is much more intense to connect the participle closely with the verb, and supply the protasis from the context. — **ὡς παῖδ' ὄντα με**, *as though I were a child.*

991–996. **πρὶν . . . λυμαντήρια**, *before these outrageous bonds are loosed.* This whole reply of Pro. is grand in its defiance and overwhelming in its power. His will here fully reasserts itself; and this superhuman elevation of spirit is maintained to the end. The diction, too, in its boldness and grandeur, fitly and fully sustains the character which it portrays. — **πρὸς ταῦτα**, *therefore.* — **νιν**, i. e., Zeus.

1000–1006. **πρός**, *in view of.* — **ὀρθῶς φρονεῖν**, *to be wise.* — **ὀχλεῖς . . . παρηγορῶν**, *you disturb me in vain, as though addressing a wave.* — **εἰσελθέτω.** For the *third person*, aor. imper. in prohibitions, see G. 254, N.; M. & T. 86, N. 1, b. — **θηλύνους**, *womanish in mind.* — **τὸν μέγα στυγούμενον**, *him whom I intensely loathe* (lit. *the greatly loathed*). The verb is very strong; and when we think that he uses it against his supreme god who has condemned him to terrible and protracted torture, this spirit of defiance touches the sublime. — **ὑπτιάσμασιν**, *upliftings.* In supplication it was customary to plead with upturned hands. See lex. *ὕπτιος*, II., for the expression, *ὑπτίας χεῖρας ἀνατείνειν*, *to lift up the upturned hands.* — **τοῦ παντὸς δέω**, *that I'm far from* (lit. *I lack the whole*).

1007–1010. **λέγων . . . ἐρεῖν**, *though speaking much, it seems*

that I shall speak in vain also. — **τέγγει ; μαλθάσσει** : 2 pers. sing. pres. pass. — **δακών,** *champing.* Some translate it, *taking the bits between his teeth ;* but it seems to refer to his restlessness of spirit rather than to any force exerted to get free. — **βιάζει ; μάχει** : 2 pers. sing. pres. mid.

1011–1013. **ἀτὰρ . . . σοφίσματι,** *but you trust too much to your weak scheme.* Hermes styles the bold statements of Pro. (ll. 167, 186, 987, ff.), that Zeus will be compelled to release him in order to learn his secret, as a *σόφισμα, a trick.* — **αὐθαδία . . . σθένει,** *for self-will, to one who does not well reflect, itself by itself is utterly powerless.* The MSS. have *μεῖζον,* but the leading editors have adopted Stanley's emendation of *μεῖον.*

1015–1024. **τρικυμία,** *mighty wave.* Every third wave was thought to be the largest. See lex., and compare the Lat. *fluctus decumanus.* — **ἕπεισ',** *shall come.* — **ὀκρίδα φάραγγα τήνδε,** *this ravine of rock.* — **πετραία δ' ἀγκάλη σε βαστάσει,** *and a rocky ledge shall hold thee up.* The poet seems to mean that this wild gully where Pro. is chained shall be broken up ; that the Titan in falling shall be caught by a projecting crag, and so wedged in as to be completely hidden in a tomb of the mountain. — **μῆκος,** *period* (lit. here, *stretch*). — **κύων.** The eagle is called a *hound* because of his fierceness in executing the will of Zeus. For the same word applied to griffins, see l. 803. — **δαφοινός,** *murderous.* The word seems to refer to the ravenous spirit of the vulture, though possibly it is an epithet only of its color, *tawny.* See lex. — **λάβρως . . . ῥάκος,** *shall ravenously tear off great flesh rags from thy body.* — **πανήμερος** = *πανημέριος,* and hence means, not *every day,* but *all day long.*

1027, 1028. **πρὶν . . . φανῇ,**

"Unless some god endure
Vicarious thy tortures." — BLACKIE.

(Lit. *appear as a substitute.* etc.). The substitute here referred to was Chiron, the wisest and kindest of the centaurs. He was a friend of Herakles, but was accidentally wounded by one of his poisoned arrows ; and, as the wound was incurable, he, though immortal, became weary of life, and was willing to die for Prometheus. Thus the decree of Zeus was satisfied, his anger appeased, and his reconciliation with Pro. complete. The fatal marriage with

Thetis was avoided by wedding her to Peleus, by whom she became the mother of Achilles. This sacrifice by Chiron of himself for Pro. is a clear instance of vicarious suffering. For other instances of the same thing, see the case of Alcestis, the wife of Admetus, in the Alcestis of Euripides, and that of Menoeceus, in the Phoenissae, by the same author. Though this doctrine was not prominent among the Greeks, it here closely resembles the Christian idea of the atonement.

1029–1039. **ἀμφί,** *around.* It governs the gen. See lex. A. II. — **πεπλασμένος,** v. *πλάσσω.* See lex. V., near the end. — **λίαν εἰρημένος,** *seriously spoken.* — **τελεῖ** is fut. act. — **οὐκ ἄκαιρα,** *not ill-timed.* While the chorus have the greatest sympathy for Pro., they have also the most profound reverence for Zeus, and a dread of his power. Hence they are torn by conflicting emotions; for while unwilling to desert Pro., they are anxious to save him if they can. They feel the force of Hermes' authoritative words, and, with that gentle kindliness which they have manifested from the beginning, urge Pro. to yield. — **σοφῷ.** The reproof given in this verse has connected with it a very subtle appeal to the vanity of Pro. That consummate wisdom, they claim, which he has shown in his treatment of man ought to save him from persisting in his hostility to Zeus. Even they have little appreciation of the greatness of soul which leads him to defy the unjust mandates of an omnipotent god. Mrs. Browning very aptly translates the line, —

"When the wise err, their wisdom proves their shame."

1040–1093. **Ἔξοδος.** Final scene: the Climax and Catastrophe; Chorus, Prometheus, and Hermes.

1041–1051. **δδ' ἐθώϋξεν,** *has this fellow shouted out.* The words imply both contempt and anger. For the verb, cf. ll. 73 and 393. — **πρὸς ταῦτα,** *wherefore.* — **πυρὸς ἀμφήκης βόστρυχος,** *the forked twist of fire.* — **ἐρεθιζέσθω . . . ἀνέμων,** *be maddened by the thunder and the convulsive fury of wild winds.* — **κῦμα . . . διόδους,** *and let it* (i. e. *πνεῦμα*) *wildly commingle the wave of the sea with its stormy dashing and the paths of the heavenly constellations.* For the optatives, here denoting an exhortation, see G. 251, N. 3; M. & T. 82, N. 1. Some editors (see Wecklein), following the Schol., make *ξυγχώσειεν* = *ξυγκαλύψειεν,* and treat *κῦμα* as nominative; translat-

ing it, *let the wave hide*, etc. But *ξυγχώννυμι* means *to heap together, to confound;* and the idea here is that the elements are thrown into wild confusion. — **ἄρδην,** *away.*

1054–1062. **φρενοπλήκτων,** *frenzy-stricken.* — **τί γὰρ . . . μανιῶν,** *for in what does the fate of this one fall short of madness? In what does he abate his ravings?* For *μή*, see G. 283, 6. *μὴ παραπαίειν* = *τοῦ μὴ παραπαίειν* after *ἐλλείπει*. For the meaning here given to this infin., see lex. — **ὑμεῖς,** i.e., the sea nymphs. — **μετά ποι χωρεῖτ',** *withdraw somewhere.* The preposition belongs with the verb. *ποι* = *που* which is the MSS. reading and retained by Hermann. — **ἠλιθιώσῃ,** *craze.* — **μύκημ',** *roar.*

1065–1070. **παρέσυρας.** See lex. *παρασύρω*, 4. The chorus, finding Pro. unmoved and immovable, catch something of his spirit, talk defiantly to Hermes, and heroically refuse to leave their friend. — **προδότας.** This is possibly a reference to Themistocles, who was banished in 471 B. C., and was at the time suspected of those treasonable designs which he soon after confirmed by deserting to the Persian king. — **ἀπέπτυσα,** *loathe* (lit. *spit out*).

1071–1079. Hermes solemnly enjoins on the chorus to remember his warnings, and insists that when their folly brings their ruin they must not blame Zeus or himself, for they are voluntary victims. He then retires from the stage, and the crash of the elements, which forms the climax of the play, begins. — **μηδὲ πρὸς ἄτης θηραθεῖσαι,** *nor when pursued by Ate.* — **μηδὲ . . . εἰσέβαλεν,** *nor ever say that Zeus has thrust you into anguish unforeseen.* — **αὐταί** is subject of *εἰσεβάλετε* understood. — **λαθραίως,** *secretly.* — **ἀπέραντον.** See lex. II. — **ἐμπλεχθήσεσθ',** *will you be entangled.* The form is fut. pass. v. *ἐμπλέκω*.

1080–1093. No sooner has Hermes withdrawn than Pro. announces that all the forces of nature are about to display their power, and his words are closely followed by the chaos which he predicts. The chorus slowly disappear through a trap-door in the orchestra, and Pro. through a similar opening in the stage. In the midst of the wild ruin, above the roar of the thunder and the blast of the storm, is heard the last cry of the Titan to his mother Themis to witness the greatness of his wrongs. — **σεσάλευται,** *reels to and fro* (lit. *has been made to shake*). — **βρυχία δ' ἠχώ,** *and the subterranean roar. βρυχία* means, literally, *from the depths of the sea.* —

ἕλικες . . . ζάπυροι, *and the fiery curls of lightning flash forth.* ἕλικες means, literally, *zigzag,* when applied to lightning. — **στάσιν ἀντίπνουν,** *a discord of conflicting gales.* — **ῥιπή,** *blast.* See l. 126 and lex. — **τεύχουσα φόβον,** *intended to cause terror.* So Blomfield, Paley, and others. — **πάντων,** *for all.*

It would be difficult to conceive of a grander climax than these closing lines. Though the play opens on so lofty a plane that we fear the poet may not be able to sustain it, still, with apparently the greatest ease, he carries us along till the very elements, in their responsiveness to the will of Zeus, seem animate and sentient; and yet, amid all this force and fury, the poor, tortured Pro. never wavers in the proud freedom of his will, but grandly defiant and thus grandly triumphant passes away amid a convulsion of nature nowhere paralleled in dramatic writing. The diction is extremely bold and powerful; but the scene, the actors, and the emotions are all so much above and beyond nature that there is no exaggeration in it. The last words of Pro., as his first (l. 90), are an appeal from the injustice of Zeus.

We append the metrical version by Mrs. Browning of the last scene, which in its preservation of the spirit of the original is admirable.

PROMETHEUS.

Unto me, the foreknower, this mandate of power,
He cries, to reveal it!
And scarce strange is my fate, if I suffer from hate,
At the hour that I feel it!
Let the locks of the lightning, all bristling and whitening,
Flash, coiling me round!
While the æther goes surging 'neath thunder and scourging
Of wild winds unbound!
Let the blast of the firmament whirl from its place
The earth rooted below,—
And the brine of the ocean, in rapid emotion,
Be it driven in the face
Of the stars up in heaven, as they walk to and fro!
Let him hurl me anon into Tartarus — on —
To the blackest degree,
With Necessity's vortices strangling me down!
But he cannot join death to a fate meant for *me!*

HERMES.

Why, the words that he speaks and the thoughts that he thinks
Are maniacal, — sad!
And if Fate, who hath bound him, just loosens the links,
Yet he 's nigh to be mad.
Then depart, ye who groan with him,
Leaving to moan with him, —
Go in haste! lest the roar of the thunder, in nearing,
Should blast you to idiocy, living and hearing.

CHORUS.

Change thy speech for another, thy thought for a new,
If to move me and teach me indeed be thy care!
For thy words swerve so far from the loyal and true,
That the thunder of Zeus seems more easy to bear.
How! couldst teach me to venture such vileness? Behold!
I *choose*, with this victim, this anguish foretold!
For I turn from the traitor in hate and disdain, —
And I know that the curse of the treason is worse
Than the pang of the chain!

HERMES.

Then remember, O nymphs, what I utter before, —
Nor, when pierced by the arrows that Até will throw you,
Cast the blame on your fate, and declare evermore
That Zeus thrust you on anguish he did not foreshow you.
Nay, verily, nay! for ye perish anon
For your deed — by your choice! — by no blindness of doubt,
No abruptness of doom! — but by madness alone,
In the great net of Até, whence none cometh out,
Ye are wound and undone!

PROMETHEUS.

Ay! in act, now, — in word, now, no more!
Earth is rocking in space!
And the thunders crash up with a roar upon roar, —
And red eddies of lightning flash fires in my face, —
And the whirlwinds are whirling the dust round and round, —
And the blasts of the winds universal leap free,
And blow each upon each, with a passion of sound, —
And æther goes mingling in storm with the sea!
Such a curse on my head, in a manifest dread,
From the hand of your Zeus has been hurtled along!
O my mother's fair glory! O Æther, enringing
All eyes with the sweet common light of thy bringing,
Dost thou see how I suffer this wrong?

THE LYRIC PARTS OF THE PROMETHEUS.

THE LYRIC PARTS OF THE PROMETHEUS.

§ **1.** The arrangement adopted here is based upon the system of Rossbach and Westphal, as finally set forth by Dr. J. H. Schmidt in his "Kunstformen der Griechischen Poesie" (Leipzig, 1868–1872). This system has been given to the English and American public in Dr. J. W. White's "Introduction to the Rhythmic and Metric of the Classical Languages," an admirable translation, or rather adaptation, of Dr. Schmidt's brief compendium of his larger work. This little book, or its German original, is indispensable to the classical student who desires to appreciate the wonderful art and beauty of the Greek chorus.

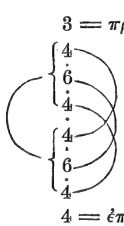
§ **2.** The chorus may be described briefly as the song sung by a band of dancers while dancing or moving rhythmically to the music of it. Each strophe is composed of one or more rhythmical periods, and each period consists of a number of rhythmical sentences or strains. All of these sentences, with the occasional exception of one at the beginning, middle, or end, are so arranged as exactly to balance one another and bring the dancers back, at the close of the period, to the place from which they started. Take, as an example, the comparatively simple movement of the three periods in the last chorus of the Prometheus:—

I. 3 5 3 II. 5 2 5 III. 2 3 2

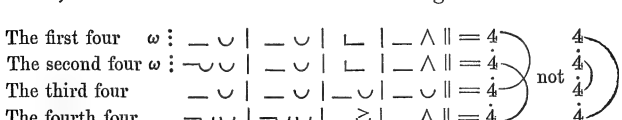
4 = ἐπ.

It seems evident at a glance that whatever figure, be it dance or march, the chorus executed during the first three measures of I. could be reversed or duplicated during the last three, thus bringing them back to their original position. The five measures in the middle may have been an interlude sung while at rest between the two movements. So in II., the 5, 2, 5, measures bring the singers back to their starting point; as do the 2, 3, 2, measure of III. While the four measures at the end were sung while at rest.

A more complicated period is found in the second strophe of the second Stasimon: —



Here we have three measures of prelude, then 4, 6, 4, measures, exactly balanced by another 4, 6, 4, measures, followed by four measures at rest to close the period. That the parts correspond in this order, and not in the reverse order, will be evident at once on consulting the scheme.



Further details regarding the structure of such periods can be found in Books III., IV., and V. of Dr. White's "Introduction," already referred to.

§ **3.** Dr. Schmidt has given an arrangement of the choruses of the Prometheus in the first volume of his "Kunstformen," and his schemes have been followed as far as possible. But the text he used differs so widely from that of the present edition that not a single chorus remains as he arranged it. The structure of one period — the third period in the second strophe of the Parodos — has been changed from four to three sentences, in accordance with a manuscript correction by Dr. Schmidt, furnished through the kindness of Dr. J. W. White; but for the other changes Dr. Schmidt is not responsible.

§ **4.** The main features of the new notation have been adopted by Prof. Goodwin in his Greek Grammar, and by Allen and Greenough in their Latin Grammar; but for convenience of reference a brief explanation of the signs and terms used in the following schemes is added here. Those who wish a fuller explanation will find it in Dr. White's "Introduction."

I. ⏑ marks the short syllable, which is the unit of measure in Greek verse. It is called a *mora* and may be assumed equal to an eighth note ( ) in music.

– a long syllable, having the time of two morae.

⌐ a long syllable protracted so that it has the time of three morae.

⌙ a long syllable having the time of four morae.

–⏑⏑ a so-called cyclic dactyl, having the time of three morae, about equal to .

> an irrational syllable, commonly a long syllable having the time of one mora.

ω two short syllables that have the time of only one mora.

⏑⏑ a long syllable corresponding to two short ones.

⏒⏒ the reverse of the preceding.

∧ a short syllable lacking to complete the measure at the end of the verse. It may be regarded as equal to an eighth rest (𝄾) in music.

⊼, ⊼, ⊼ similar rests of two, three, and four morae.

⁝ indicates that the syllable or syllables before it form an *anacrusis* (upward beat), the first full measure beginning after this sign.

‖ the end of a strain or rhythmical sentence.

‖ the end of a period.

‖ the end of a system.

πρ. (*προῳδικόν*) marks a prelude or opening strain.

ἐπ. (*ἐπῳδικόν*) a closing strain.

The beginning of a new period is indicated, in the choral passages, by indenting or setting in the line.

The chief *ictus* in each measure, or foot, falls on the first syllable in it.

II. *Measures* are three, four, five, and six morae long. Those containing

3 *morae* ($\frac{3}{8}$ time) are Choreic (iambic and trochaic) and logaoedic.

4 *morae* ($\frac{2}{4}$ time) are doric, dactylic, and anapaestic.

5 *morae* are paeonic (⏑⏑ ∪ ⏑⏑) and bacchiic (⏑⏑ ⏑⏑ ∪).

6 *morae* are ionic (— — ∪ ∪) and dichoreic (— ∪ — >).

The *dochmiac* (⏑⏑ ⏑⏑ ∪ | ⏑⏑ ∪ ‖) is not so much a measure as a strain composed of two unequal measures.

The paeonic, bacchiic, ionic, and dochmiac are all used to express intense feeling or great excitement.

Choreic with anacrusis is called iambic; without it, trochaic.

The logaoedic differs from the choreic in admitting the

cyclic dactyl and other resolutions and contractions. It is thus a livelier measure than the choreic.

The dactylic is more regular and solemn than the doric.

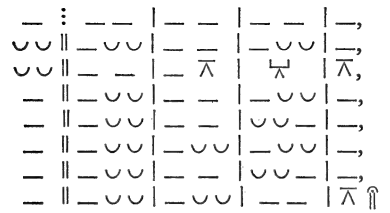
The doric differs from the dactylic in admitting chorees (— ∪, with the time ⌊— ∪) in certain places.

The anapaestic differs from the dactylic in having an anacrusis, a stronger secondary ictus on the arsis, and allowing more frequent resolutions and contractions.

§ **5.** The anapaestic is the regular march music of the Greeks. In the so-called *anapaestic system* it is often used to usher in the chorus or to accompany their departure, and to mark the entrance or exit of other persons in the drama. Prometheus employs it here in the two systems preceding the arrival of the chorus, and again in the intervals of their first song. It is used by the chorus as they alight and march to their place; and by Oceanus, as he enters. Io also uses it as she comes on the stage and again when she departs. It is employed once more in the grand closing scene, where Mrs. Browning's translation in the same metre recalls the magnificent sweep of some of the lines.

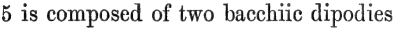
The anapaestic system, as employed here, is composed of tetrapodies with occasional apparent dipodies, and ends with a tripody, called a paroemiac. It is supposed that there was a pause of eight morae — two measures — after each dipody, thus giving it the same time as the tetrapodies and allowing the speaker to rest. After the paroemiac came a final or indefinite pause. A list of the passages in which this system appears is to be found in the Metrical Index. The scheme of the first system, which will serve for all, is given here.

ANAPAESTIC SYSTEM (93–100).



§ **6.** Lines 115 and 117 are in the bacchiic (§ 4, II.) metre to express the rising excitement of Prometheus at perceiving any signs of life in that lonely spot.

Line 115 is composed of two bacchiic dipodies: —



Line 117 is a bacchiic tripody: —

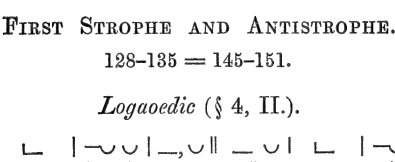
§ **7.** Scheme of the choruses.

I. PARODOS (128–192).

FIRST STROPHE AND ANTISTROPHE.

128–135 = 145–151.

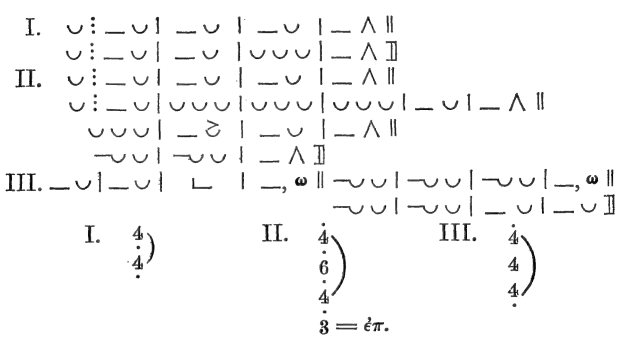
Logaoedic (§ 4, II.).



Dr. Schmidt explains the lively metre, the long verses, and the absence of periodic structure in this strophe and antistrophe, as intended by Aeschylus to represent the eagerness and haste of the Oceanids as they come flying through the air, finishing their song while still on the wing. The change from logaoedic to choreic metre in the following strophe and antistrophe seems to indicate a less excited tone.

SECOND STROPHE AND ANTISTROPHE.
159–166 = 178–185.

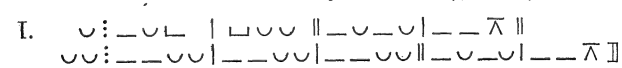
Choreic and logaoedic (§ 4, II.).

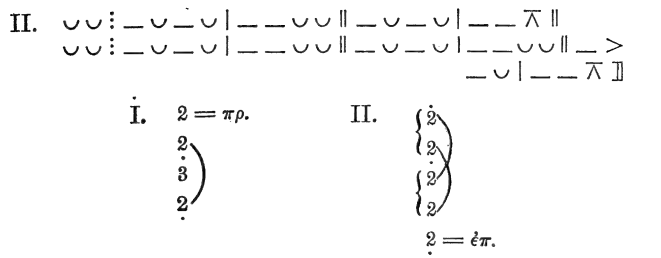


II. FIRST STASIMON (397–435).

FIRST STROPHE AND ANTISTROPHE.
397–405 = 406–414.

Ionic with substitutions of dichorees (§ 4, II.).

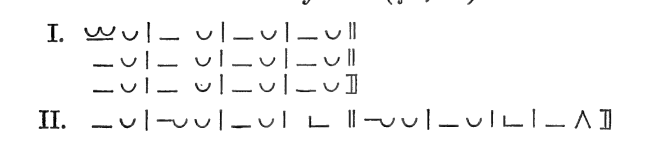




Second Strophe and Antistrophe.

415–419 = 420–424.

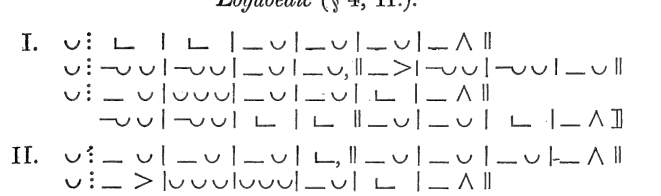
Trochaic and logaoedic (§ 4, II.).

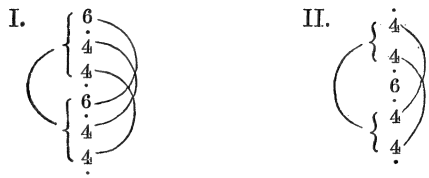


Epode.

425–435.

Logaoedic (§ 4, II.).



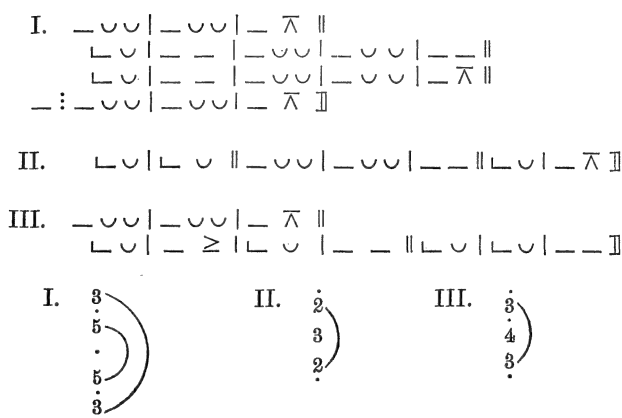


III. SECOND STASIMON (526–560).

First Strophe and Antistrophe.

526–535 = 536–544.

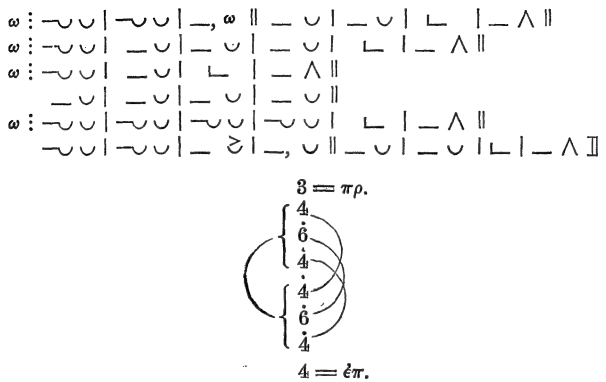
Doric (§4, II.).



SECOND STROPHE AND ANTISTROPHE.

545–552 = 553–560.

Logaoedic (§ 4, II.).

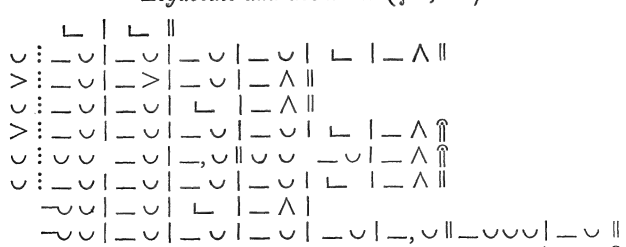


IV. MONODY OF IO (561–608).

PROÖDE.

566–573.

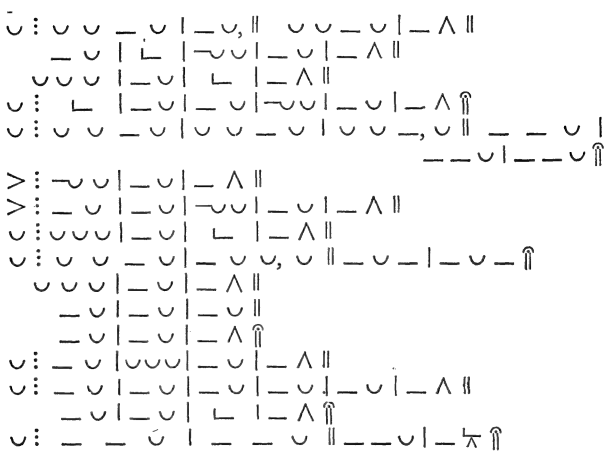
Logaoedic and dochmiac (§ 4, II.).



STROPHE AND ANTISTROPHE.

574–587 = 593–608.

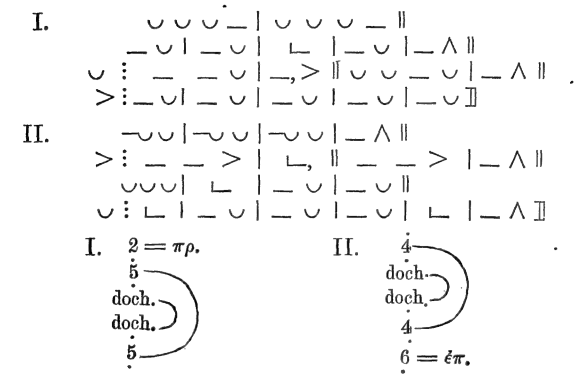
Logaoedic, dochmiac, and bacchiic.



Dr. Schmidt thinks that we ought not to expect a balanced periodic structure in such monodies as this of Io. The choral songs, being accompanied by rhythmical movements or dances of the chorus, required a symmetry of form, where part exactly corresponded to part. But the monodies were unaccompanied by orchestric movements, and therefore required no such periods; while the changing metres and the irregular sequence of the rhythmical sentences are better adapted to express the frenzy of the speaker. The following choric song also exhibits the same excited character in its metres, though it falls naturally into the periodic structure.

V. CHORIC SONG (687–695).

Paeonic, dochmiac, and logaoedic (§ 4, II.).

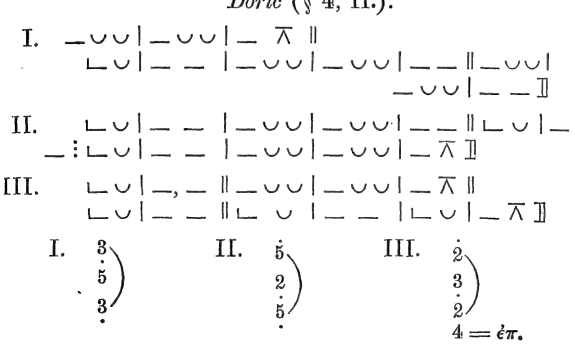


VI. THIRD STASIMON (887–906).

STROPHE AND ANTISTROPHE.

887–893 = 894–900.

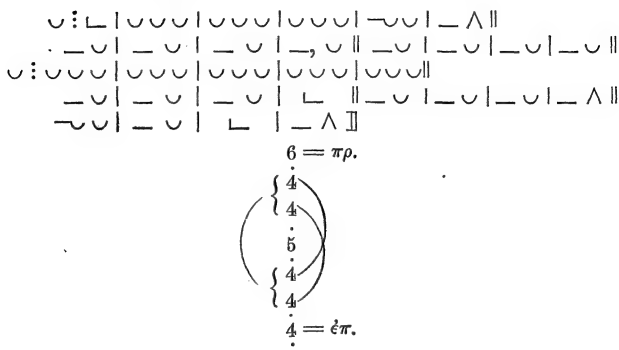
Doric (§ 4, II.).



EPODE.

901–906.

Logaoedic and choreic (§ 4, II.).



§ 8. INDEX OF THE METRES ACCORDING TO THE LINES.

NOTE. — The references are to the sections where the schemes are to be found.

93–100	Anapaestic, § 5.
115, 117	Bacchiic, § 6.
120–127	Anapaestic, § 5.
128–135	Logaoedic, § 7, I.
136–144	Anapaestic, § 5.
145–151	Logaoedic, § 7, I.
152–158	Anapaestic, § 5.
159–166	Choreic and logaoedic, § 7, I.
167–177	Anapaestic, § 5.
178–185	Choreic and logaoedic, § 7, I.
186–192	Anapaestic, § 5.
277–284	" "
284–297	" "
397–414	Ionic and dichoreic, § 7, II.
415–424	Trochaic and logaoedic, § 7, II.
425–435	Logaoedic, § 7, II.
536–544	Doric, § 7, III.
545–560	Logaoedic, § 7, III.
561–565	Anapaestic, § 5.
566–573	Logaoedic and dochmiac, § 7, IV.
574–587	Logaoedic, dochmiac, and bacchiic, § 7, IV.
593–608	" " " "
687–695	Paeonic, dochmiac, and logaoedic, § 7, V.
878–886	Anapaestic, § 5.
887–906	Doric, § 7, VI.
1040–1053	Anapaestic, § 5.
1054–1062	" "
1063–1070	" "
1071–1079	" "
1080–1094	" "

The lines not included in this Index are in the *iambic trimetre.*

SELECTIONS FROM LUCIAN.

With Introductions and Notes by CHARLES R. WILLIAMS, A.M., Professor of the Greek Language and Literature in Lake Forest University. 16mo. 340 pages. $1.40.

The general Introduction has been made long and full, from a belief that the student's interest and enthusiasm in an author are quickened by a knowledge of his personal and literary history, and by an acquaintance with the conditions under which he wrote and the purpose of his writings. The special Introductions to the several selections will, it is hoped, be found useful in stimulating the curiosity of the student and in putting him in sympathy with the surroundings and object of the piece. The Notes have intentionally been made ample, as it is thought that Lucian will be used especially for rapid reading; and there are frequent references to the standard grammars. Attention is constantly called to peculiar Lucianic constructions and words, and to other later usages. Historical, archæological, philosophical, and mythological questions are succinctly discussed, with references to the original authorities or to modern treatises.

His modern tone, his felicitous style, his strong common sense, and his abounding humor make Lucian delightful reading; and it is hoped that this edition may help to make his writings more widely used in our colleges than has hitherto been the case.

"These Dialogues of Lucian are just the thing for rapid reading or for reading at sight. Lucian is so alert, so keen, and withal so modern in feeling and temper, that the student is driven to read on and on, just to see how the witty debate will end. I am glad to see that Professor Williams has furnished an edition which will fully meet the demands of the class-room." —*Prof. J. E. Goodrich, University of Vermont.*

"A convenient edition of Lucian has long been needed. The want has now been met by Professor Williams's industry and scholarship, and I have no doubt that the book will be duly appreciated. The editor has collected in his introduction all that is most essential for the student to know respecting the author of the dialogues and respecting the dialogues themselves; while the notes show a most judicious choice between the extremes of too great fulness and barrenness of illustration. The typography and external appearance are unexceptionable." — *Prof. Henry M. Baird, University of the City of New York.*

"The book is very well edited, and admirably gotten up as are all of your recent publications. It fills a gap, certainly, in the list of serviceable text-books, and I hope to put it to a practical test before long." — *Prof. B. Perrin, Western Reserve College, Ohio.*

JOHN ALLYN, Publisher, 30, Franklin Street, Boston.

XENOPHON'S MEMORABILIA.

With Introduction and notes by Professor SAMUEL ROSS WINANS, College of New Jersey. 16mo, 289 pages. $1.20.

The text of this edition follows in the main that of Breitenbach (Berlin, 1878), and every effort has been made to give the results of recent scholarship. The text is separated into convenient divisions by English summaries, which take the place of the customary argument prefixed to the chapters, and put a logical analysis of the text where it cannot escape the attention of the student. The notes are designedly compact, yet are believed to contain all that is practically useful to the student. The references to Goodwin's Grammar, his Moods and Tenses, to Hadley's Grammar, and occasionally to others have been made very full, especially on the earlier portions of the text. The editor has also endeavored to supply brief sketches of every thing of biographical, historical, or philosophical interest.

"It supplies a want long felt, and I have no doubt will be largely used, as it deserves. The introduction of the summaries into the text adds greatly to its value, while the notes are succinct, with good references and apt illustrations." — *Prof. A. C. Merriam, Columbia College, New York.*

"The notes are excellent, the paragraphing of the text is a great and valuable help to students, and the book itself is a model of neatness. It is one of the few unexceptionably well edited school-books in my library. I shall use it in my classes exclusively when we read the 'Memorabilia.'" — *Prof. C. M. Moss, Wesleyan University, Illinois.*

"I have used it with my Freshman Class during the past year with much satisfaction. I particularly approve of the subdivisions of the chapters and the head-notes to each of them, and have found the explanatory notes and grammatical references to be of great benefit to the pupils." — *Prof. H. Whitehorne, Union College, Schenectady, N. Y.*

"Winans's 'Memorabilia' has met the needs of our students excellently well. The page is neat, the notes happy; translations are sparse and discreet, and the general references accurate and suggestive. We shall certainly continue its use." — *Prof. Jas. A. Towle, Ripon College, Wisconsin.*

XENOPHON'S SYMPOSIUM.

Edited, with notes, by Professor S. R. WINANS. 18mo, cloth, 96 pages. 50 cts.

The "Symposium," according to its original design, makes a delightful afterpiece to the "Memorabilia." In itself it has great value. As a source of information on Attic morals and manners its value is not easily overestimated; and its lively conversational style enables the student to appreciate Greek idiom and enjoy the spirit of the language.

JOHN ALLYN, Publisher, 30, Franklin Street, Boston.

ONS FROM GREEK HISTORIANS,

BASED UPON FELTON'S SELECTIONS.

Notes by O. M. Fernald, Professor of Greek in Williams College

With three Maps.

Third Edition, revised. 12mo, 412 pages. $1.50.

This book includes extracts from DIODORUS SICULUS, Book IV (The Muses, Hercules, Orpheus, the Argonauts, &c., &c.); HERODOTUS, Books VI., VII., VIII., and IX. (Capture of Miletos, Expeditions of Mardonios, Datis and Artaphernes, Succession of Xerxes, Battles of Marathon, Thermopylai, Salamis, Plataia, and Mykale, &c., &c.); THUCYDIDES, Books I., II., VI., VII., and VIII. (Growth of the Athenian Empire, Funeration by Perikles, Defence of Perikles, the Sicilian Expedition, &c., XENOPHON, Hellen. Books I., II. (Return of Alkibiades, Battle of Aspotamoi, &c., &c.).

"I examined it at once and was so much pleased with it, that I recommended it to the Freshman Class in Brown University. They are now using it with profit in their daily work." — *Prof. Albert Harkness, Brown University, Providence.*

"I am glad you have published a new edition of Felton's Selections. This book has been used by me for more than ten years with great satisfaction. The references and notes of Professor Fernald add greatly to its value, and will make it still more deservedly popular than before." — *Prof. Jacob Cooper, Rutgers College, New Brunswick, N. J.*

"I am using Fernald's Selections from Greek Historians with a class this term, and regard it as a most excellent text-book, its notes being always careful and accurate, and not so full or numerous as to make the students' work too easy." — *Prof. H. Z. McLain, Wabash College, Crawfordsville, Ind.*

"It is by far the best selection I have seen, and should, I think, be extensively used. I shall use it with some class during the coming year." — *Prof. E. Alexander, Tennessee University, Knoxville, Tenn.*

"Such a book is especially needed to follow Xenophon's Anabasis. The excellence of the notes lies in just enough judicious help, with frequent reference to the Grammars and to the best authorities on interpretation and Greek literature. A student who will patiently study this book, guided by the helpful directions in the notes, will gain an extensive and accurate knowledge of history." — *Prof. J. F Griggs, Western University, Pittsburg, Penn.*

JOHN ALLYN, Publisher, 30, Franklin Street, Boston.

GREEK AND LATIN TEXT BOOK

ABBOTT'S LATIN PROSE. Latin Prose through English Idiom. Rules and Exercises on Latin Prose Composition. By the Rev. EDWIN A. ABBOTT, D.D., Head Master of the City of London School. With Additions by F. [illegible] HUMPHREYS, A.M., LL.D. 18mo, cloth, 205 pages. 90 cts.

The author's object is to prepare students for the study and composit Latin Prose, by calling their attention first to the peculiarities of English idiom then to the methods of representing the English in the corresponding Latin ic A good deal of space has been given to the Prepositions. The Exercises are pur- posely unarranged, as connected examples are useless to test a pupil's knowledge.

Abbott's Latin Prose is the best book of the kind with which I am acquainted. It teaches the student to compose Latin, instead of translating stock sentences. — *Prof. Geo. O. Holbrooke, Trinity College, Hartford.*

Any book by the author of "English Lessons" and the "Shaksperian Gram- mar" I should expect to be good. This seems to me simply admirable, and is quite as valuable for the study of English as for the study of Latin. — *Prof. E. H. Griffin, Williams College, Williamstown.*

I feel sure the book will be widely used, as it deals with Latin Composition in the only right way. — *Prof. C. L. Smith, Harvard College.*

ARISTOPHANES' ACHARNIANS AND KNIGHTS. The Acharnians and Knights of Aristophanes. Edited by W. C. GREEN, M.A., late Fellow of King's College, Cambridge. (*Catena Classicorum.*) 12mo, 210 pages. $1.20.

The text of this edition is mainly that of Dindorf. In the notes brevity has been studied, as short notes are more likely to be read, and, therefore, to be useful. Each play is preceded by an Introduction and an Argument.

I am exceedingly pleased with the Acharnians and Knights of Aristophanes, the new part in your *Catena Classicorum.* It is an excellent text-book. — *Prof. F. Jones, University of Michigan.*

ARISTOPHANES' BIRDS AND CLOUDS.

THE BIRDS OF ARISTOPHANES. With Notes and a Metrical Table, by C. C. FELTON, LL.D., President of Harvard University. New Edition, revised by W. W. GOODWIN, Eliot Professor of Greek Literature in Harvard University. 12mo, 250 pages. $1.10.

THE CLOUDS OF ARISTOPHANES. With Notes and a Metrical Table, by C. C. FELTON, LL.D. New Edition, revised by Professor W. W. GOODWIN. 12mo, 250 pages. $1.10.

President Felton, by his tastes and his studies, was especially fitted for the difficult task of editing Aristophanes, and the notes of these two books show with what skill and thoroughness the congenial labor has been performed. Great care has been taken to explain the judicial expressions and the frequent allusions to the political and social life of Athens. In the new editions, revised by Professor Goodwin, the commentary has been enlarged by references to his Moods and Tenses of the Greek Verb.

CICERO PRO CLUENTIO. M. T. Ciceronis pro A. Cluentio Habito Oratio ad Judices. With English Notes, by AUSTIN STICKNEY, A.M., Professor of Latin in Trinity College, Hartford. Fourth Edition. 16mo, 155 pages. 80 cents.

The Notes are designed to supply the student with such information, in respect to the facts of the case and the scope of the argument, as is necessary to the proper understanding of the oration.

DEMOSTHENES' OLYNTHIACS AND PHILIPPICS. The Olynthiacs and Philippics of Demosthenes. With Introduction and Notes, for the use of Schools and Colleges, by W. S. TYLER, Williston Professor of Greek in Amherst College. 16mo, 256 pages. $1.20.

Separately. THE OLYNTHIACS. 98 pages. 70 cents.
THE PHILIPPICS. 158 pages. 80 cents.

The aim of the editor has been to help the student only where help was needed, to dispense with all *useless* comment, which includes all notes that are *certain not to be used*, and to condense the entire book within the smallest possible compass. The references are to the grammars of Hadley, Curtius, Goodwin, and Crosby. A notable feature of this edition are the general and special introductions, the analyses of the argument, and the summaries prefixed to each division.

We have just finished reading Professor Tyler's Olynthiacs and Philippics, and find the book very serviceable. The annotations are clear and scholarly, and the text is very correct. — *Professor D' Ooge, University of Michigan, Ann Arbor.*

The notes are compact and scholarly, the translations are concise and idiomatic, the difficulties are well explained; in short, the book seems to me, in every way, adapted to the young men and women who read these orations in our American colleges. — *Professor Kerr, University of Wisconsin, Madison.*

DEMOSTHENES ON THE CROWN. The De Corona of Demosthenes. With English Notes by the Rev. ARTHUR HOLMES, M.A., Senior Fellow of Clare College, Cambridge. Revised Edition, by W. S. TYLER, Williston Professor of Greek in Amherst College. 16mo, 304 pages. $1.20.

The text is preceded by an introduction, containing a concise statement of the history of the oration and an analysis of the argument. In the notes the American editor has omitted not a few of the English editor's citations from Greek authors, and whatever else seemed to be superfluous or sure to be neglected by college students and filled their place by references to American grammars and exact, yet idiomatic, translations of difficult passages.

I have already expressed to Professor Tyler my high appreciation of his *De Corona* of Demosthenes, and shall take pleasure in recommending it as the best edition for college use. — *Professor Harkness, Brown University, Providence.*

Professor Tyler's edition of Demosthenes' Oration on the Crown is a great improvement on the English one, both in its additions and its omissions. I know of nothing so well adapted to giving a student the fullest and clearest knowledge of this masterpiece of Greek literature. — *Professor Taylor Lewis, Union College Schenectady.*

ELTON'S GREEK HISTORIANS. Felton's Selections from Greek Historians, arranged in the Order of Events. New Edition, with Notes, by O. M. FERNALD, Professor of Greek in Williams College. With three maps. 12mo. $1.50.

In the new edition, some passages of the old "Selections" have been omitted in order to bring the work within a reasonable compass, though enough has been left for the historical reading of the freshman year in college. The extracts are taken from Diodorus Siculus, Herodotus, Thucydides, and Xenophon. The text has been thoroughly revised. The notes are entirely new, and include nothing of Prof. Felton's, except with acknowledgment. To the notes upon Herodotus has been prefixed a table of the peculiarities of the Ionic Dialect. The references are to Goodwin's and Hadley's grammars, and to Goodwin's Moods and Tenses.

FELTON'S MODERN GREEK. Selections from Modern Greek Writers in Prose and Poetry. With Notes by C. C. FELTON, LL.D., Eliot Professor of Greek Literature in Harvard University 12mo, 230 pages. $1.25.

The object of this volume is to exhibit the present state of the Greek language, as spoken and written by cultivated men, and as it appears in popular poems and ballads. The selections have been limited to a few authors, and to passages which refer to the history and condition of Greece, and which have an interest and value of themselves.

HERODOTUS. See Mather's Selections.

HORACE. The Works of Horace, with English Notes, by the Rev. A. J. MACLEANE, M.A. Revised and edited by R. H. CHASE, A.M. 12mo, 580 pages. $1.30.

This edition of Horace is substantially the same with Mr. Macleane's abridgment of his larger edition in the Bibliotheca Classica. The text is unaltered. Only such changes have been made in the notes as seemed necessary to adapt the book to the class room. Discussions respecting the various readings and disputed points have been omitted; the arguments of the Odes have been introduced from the larger work; and Dr. Beck's Introduction to the Metres has been appended to the notes.

ISOCRATES' PANEGYRICUS. The Panegyricus of Isocrates, from the text of Bremi, with English Notes by C. C. FELTON, LL.D. Third Edition, revised by Professor C. C. GOODWIN. 12mo, 155 pp. 80 cents.

The Panegyricus has been selected for publication, partly because it is an excellent specimen of the best manner of Isocrates, and partly because, by its plan, it presents a review of the history of Athens from the mythical ages down to the period following the treaty of Antalcidas, and is a convenient work to make the text-book for lessons in Greek history. The present edition is by Prof. Goodwin, who has added grammatical and other notes.

JUVENAL. Thirteen Satires of Juvenal. With English Notes by the Rev. A. J. MACLEANE, M.A., Trinity College, Cambridge. Abridged, with Additions, by the Rev. SAMUEL HART, M.A., Professor in Trinity College, Hartford. 16mo, 262 pages. $1.10.

Macleane's Commentary is highly valued among scholars, but its price has, for the most part, kept it out of the reach of our undergraduates. Professor Hart's abridgment has now put into their hands all that would be of use to them in the larger book. In addition, the editor has incorporated much that is useful from the notes of Heinrich, of Mayor, and of other commentators; and has inserted notes and comments of his own, including many explanations of peculiar construction, and a considerable body of grammatical references.

The work of the American editor is done with excellent judgment, and his additions to the notes will greatly increase their value for our students. — *Professor E. P. Crowell, Amherst College.*

I am happy to say that I have in use Professor Hart's edition of Juvenal, and find it a very useful, judicious, and scholarly manual, admirably adapted to the wants of the class. — *Professor L. Coleman, Lafayette College, Easton.*

JUVENAL. Thirteen Satires of Juvenal, with Notes and Introduction by G. A. Simcox, M.A., Fellow of Queen's College, Oxford. Second Edition, revised and enlarged. (*Catena Classicorum.*) 16mo, 225 pages. $1.20.

The text of this edition is mainly that of Jahn; variations are noticed when they occur, and the editor's reasons for the choice are given. The notes are original and scholarly, and are marked by a real desire to place in the hands of the learner all that is most effective to throw light upon the author. The introduction is calculated to give the student much insight into the writings of Juvenal and their relation to his age.

The charm of Mr. Simcox's work lies in the very scholarly character of his notes and their freshness. It will be of great value to those who are glad to avail themselves of a clear and terse annotation. — *Professor F. P. Nash, Hobart College, New York.*

MATHER'S SELECTIONS. Selections from Herodotus and Thucydides. With Notes by R. H. Mather, Professor of Greek and German in Amherst College. 16mo, 150 pages. 90 cts.

The extracts from Herodotus are from the 6th, 7th, and 8th Books, and contain about the amount of that author usually read in a college course. To these is added from Thucydides the Funeral Oration of Pericles. In the notes, the aim has been to supply the wants of the pupil rather than of the teacher, to explain the text, and to give such collateral information as the limited space of a text-book would allow.

Mather's Selections is a most admirable text-book. The notes, both grammatical and historical, are eminently lucid, pertinent, and judicious. I need hardly say I shall use it with my classes. — *Professor N. L. Andrews, Madison University, New York.*

I am pleased with the Selections themselves, because of their exceedingly interesting nature; pleased with the amount selected, because it is just what will be read in a term; pleased with the notes, because of their brevity, pertinence, and comprehensiveness; and now, after using it for the past two years with college classes, I find myself liking it better still. — *Professor W. F. Swahlen, McKendree College, Ohio.*

PERSIUS. The Satires of Persius, with English Notes, based on those of Macleane and Conington, by the Rev. Samuel Hart, M.A., Professor in Trinity College, Hartford. 16mo, 91 pages. 75 cents.

The text of this edition agrees in most places with that of Jahn. In the arguments prefixed to each satire, the editor has endeavored to give a suggestive outline of the poet's thoughts, and also to point out as clearly as possible, in the notes the connection of one idea, or one part of the poem, with another.

PLATO'S APOLOGY AND CRITO. Plato's Apology of Socrates and Crito, with Notes, critical and exegetical, and a logical Analysis of the Apology, by W. WAGNER, Ph.D. Revised Edition. 16mo, 145 pages. 90 cts.

The text of this edition is based on that of the Bodleian MS., and is claimed to be the most correct text extant. Throughout the work, the editor's aim has been to be as brief and concise as possible, not attempting originality, but carefully using and arranging the materials amassed by preceding commentators. In the revised edition, some references to parallel passages have been omitted, and extended references to American grammars have been added.

The text has been prepared with great care, and the print is excellent. . . . The notes show much thought and discrimination. They are apt and terse, and just such as a student needs; the grammatical references to Hadley and Goodwin give this edition a preference over others. — *Prof. F. W. Tustin, University at Lewisburg, Pa.*

I am glad you have republished the book, which, I think, will be useful in this country. The work, like others of Wagner, abounds in original and sensible remarks; the notes are to the point, and tersely expressed. — *Prof. F. D. Allen, University of Cincinnati, Ohio.*

I confidently recommend it to the favorable consideration of all students. It is eminently scholarly without any parade of scholarship, and gives all the requisite information without removing from the student the necessity for using his own brains. — *Prof. H. Whitehorne, Union College, Schenectady.*

PLATO'S PHÆDO. Plato's Phædo, with Notes, Critical and Exegetical, and an Analysis. By WILHELM WAGNER, Ph.D. 16mo, 206 pages. $1.20.

This edition enters especially into the critical and grammatical explanation of the Phædo, and does not profess to exhaust the philosophical thought of the work, least of all to collect the doctrines and tenets of later philosophers and thinkers on the subjects treated by Plato.

I have now in use, with my higher classes, your edition of the Phædo of Plato, and find it altogether satisfactory. It shows much greater care and scholarship than are usually found in college text-books. —*Professor Ch. Morris, Randolph Macon College, Virginia.*

The edition of Plato's Phædo, by Wagner, is one of rare excellence. Seldom, if ever, has there been so much of value in a text-book compressed in so small a space. — *Professor J. Cooper, Rutgers College, New Jersey.*

SOPHOCLES, — THE AJAX. The Ajax of Sophocles. Edited by R. C. JEBB, M.A., Fellow of Trinity College, Cambridge. (*Catena Classicorum.*) 12mo, 206 pages. $1.10.

Mr. Jebb has produced a work which will be read with interest and profit, as it contains, in a compact form, not only a careful summary of the labors of preceding editors, but also many acute and ingenious original remarks. All questions of grammar, construction, and philology, are handled, as they arise, with a helpful and sufficient precision. An exhaustive introduction precedes the play.

SOPHOCLES, — THE ELECTRA. The Electra of Sophocles. With Notes by R. C. JEBB. Revised and edited, with additional Notes, by R. H. MATHER, Professor of Greek and German in Amherst College. 16mo, 232 pages. $1.10.

The editor has retained all in Mr. Jebb's notes that seemed most valuable to teachers and more advanced collegiate scholars, and has added references to several of the best American grammars, and explanations of difficult passages, when the notes of the English edition seemed too meagre.

It is rare to find an edition of a classic author so admirably adapted to the wants of students as Mr. Jebb's *Electra*. I hope this new edition will aid in making it better known in our colleges; and I am glad to see how much Prof. Mather has done to that good end. — *Professor W. W. Goodwin, Harvard College.*

It is a handsome volume and a good text-book. I am sure teachers and pupils will find it to be what they want in the study of the favorite play of the prince of tragic poets. — *Professor W. S. Tyler, Amherst College.*

TACITUS. Selections from Tacitus, embracing the more striking portions of his different works. With Notes, Introduction, and a Collection of his Aphorisms. By J. T. CHAMPLIN. 16mo, 272 pages. $1.10.

The design of this book is to give a comprehensive view of the writings of Tacitus in a comparatively small space. For this purpose, portions have been taken from all his works, except the Germania, but not without due regard to unity in the main parts. All biographical and historical information, which seemed to be required, has been introduced into the notes. The introduction contains a translation of Dr. Draeger's excellent essay on the peculiarities of the language and style of Tacitus.

A very interesting and useful text-book has been made up by these admirable selections. The notes are able and judicious, and supply just the information needed by students. Dr. Draeger's exhaustive essay on the language and style of Tacitus is of the greatest value to scholars. — *Thomas Chase, President Haverford College, Pa.*

THUCYDIDES. The History of the War between the Peloponnesians and the Athenians, by THUCYDIDES. Books I. and II. Edited, with Notes and Introduction, by CHAS. BIGG, M.A., Christ Church, Oxford. (*Catena Classicorum.*) 12mo, 360 pages. $1.60.

Mr. Bigg prefixes an Analysis to each book, and an admirable introduction to the whole work, containing full information as to all that is known or related of Thucydides, and the date at which he wrote, followed by a very masterly critique on some of his characteristics as a writer. — *London Athenæum.*

This is certainly the best edition for school and college use which I have seen — *Professor A. S. Wheeler, Cornell University.*

In compliance with Section108 of the
Copyright Revision Act of 1976,
The Ohio State University Libraries
has produced this facsimile on permanent/durable
paper to replace the deteriorated original volume
owned by the Libraries. Facsimile created by
Acme Bookbinding, Charlestown, MA

2003

The paper used in this publication meets the
minimum requirements of the
American National Standard for Information
Sciences - Permanence for Printed Library
Materials,
ANSI Z39.48-1992.